



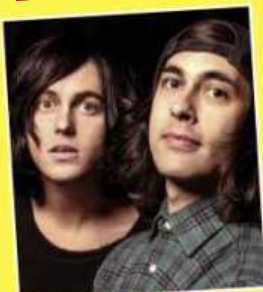
KURT COBAIN

INSIDE AN ICON'S RECORD COLLECTION

READERS' POLL
HAVE YOUR SAY...

KERRANG!

6 KILLER POSTERS



TAY DOES HUNGER GAMES!



5SOS

THEY'VE GIVEN UP CLOTHES. OF COURSE

TWENTY ONE PILOTS

THE WEEK THEY RULED BRITANNIA

"MUSIC SUCKS THE POISON OUT OF ME"

PVRIS

OUT OF THE DARKNESS,
A ROCK PHENOMENON...



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A SIGNED WE CAME AS ROMANS GUITAR!

ISSUE NO 1595

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motorhead

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DEFTONES

THE SONGS THAT SAVED CHINO'S LIFE

MARILYN MANSON

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■ ISSUE 1595 NOV 21, 2015

DON BROCO P8

Rob Damiani: a shy, reserved type of bloke



HELLO READERS. It's a thrill to put PVRIS on the cover of the magazine this week, their reward for a year that's seen them torpedo their way into the hearts of anyone who wants rock music to keep growing to keep evolving. I wrote this week's cover story, which begins on page 18, and I came away even more fascinated by rock's biggest-growing cult than I was when I set out to meet them. I hope you enjoy my rummage around Lynn's big brain! Oh, and while I'm here, make sure you vote in this years K! Readers Poll 2016! It's your chance to have your say on what's rocked the year...

James
Editor

NEWS Good Charlotte

are back! Joel Madden spills the beans (p4), while Don Broco headline a living room (p8).

FEATURES

ON THE COVER: After a remarkable year, PVRIS (p18) come to the K! cover for the first time – and they better get used to their lives never being the same again. Elsewhere, we delve into Kurt Cobain's life-changing record collection (p24), investigate the cult of FVK (p40) and meet the brilliant Wolf Alice (p26), before sitting down with the God Of Fuck, Marilyn Manson (p36). The results? See for yourself...

POSTERS **ON THE COVER:** Wall-melting shots of Tonight Alive, Tay Jardine, Frank Carter and more (p29)!

LIVES **ON THE COVER:** What happens when twenty one pilots (p46) and Mötley Crüe (p48) go head-to-head in the capital? Our brains melting, basically. Yep.

REVIEWS **ON THE COVER:** They've invaded the charts, and now 5SOS are storming TV screens, too (p50)! Plus, we check out new releases from Frank Turner (p51) and Lower Than Atlantis (p52).

GIGS Rob Halford declares his love for six-pack abs (p56), while Sylosis tell us what's good about Reading – bar the festival, obvz (p58).



MARILYN MANSON P36

"Tragedy! When the feeling's gone and you can't go on, it's tragedy!"

COVER PHOTO: PAUL HARRIS DIGITAL ART: STEVE HORSFALL



THE BIG STORY
THE MOST IMPORTANT THING EVER

EXCLUSIVE

GOOD IN *THE HOOD!*

COULD IT BE THE BIGGEST POP-PUNK NEWS THIS YEAR? QUITE POSSIBLY! **JOEL MADDEN** EXPLAINS WHY NOW'S THE TIME FOR **GOOD CHARLOTTE** TO MAKE THEIR LONG-AWAITED COMEBACK...



GUYS, THIS IS NOT a drill... Good Charlotte are *BACK!* After announcing their hiatus in September 2011, the platinum-selling pop-punks have been keeping themselves busy. Frontman Joel Madden and his brother, Benji, in particular, have spent the last four years making records with other bands – most notably All Time Low and 5 Seconds Of Summer – putting out side-project The Madden Brothers, establishing together their own record label/management/publishing company, MDDN.co, and making a pretty famous name for themselves judging *The Voice Australia*. So, yeah, you could say they've been a bit busy. But, the guys finally decided that Good Charlotte was calling, and recorded comeback track *Makeshift Love* – which they dropped two weeks ago, totes out of the blue. We caught up with Joel to find out how it all came about...

WELCOME BACK, JOEL! WHEN WAS THE VERY FIRST CONVERSATION ABOUT YOU GUYS COMING BACK?

"It happened earlier this year. We worked on the All Time Low record and the 5 Seconds Of Summer record, and we were hanging out. It had been a while, so we hadn't really talked about doing music in a long time, and we were all pretty happy in our lives. I *certainly* wasn't thinking about bringing Good Charlotte back, but we started working on those records – we had a lot of fun, and I think it was just born out of that."

WHAT WAS IT LIKE WHEN THE BAND BROKE UP?

"I think we all felt a sense of relief, and we felt we all have a lot of integrity. The experience for us was one that ended exactly how it should have. We stopped it ourselves and we killed everything –

Joel and Benji have been doing the classic twin switcheroo for over 30 years now...

"THERE'S A PLACE FOR GOOD CHARLOTTE IN 2015"

JOEL MADDEN



NEWS

THE BIG S

"WE STEPPED AWAY TO FIND OURSELVES..."

JOEL MADDEN

Fact: twins suffer from stomach acid convulsions at the exact same time...

we took the website down, we killed the merch store, we just got off the fucking train and that was our answer. I think there's something special about that and I'm glad we did. This whole thing is the legacy of a band that we all believe in, we all love, and one that meant so much to our youth, our lives and the lives of many people out there who believe in us. This is all for the legacy of GC!"

WAS THERE A POINT WHERE YOU DIDN'T WANT TO COME BACK?

"Yeah, there was a time when I felt like I had done everything I could do with Good Charlotte, and I felt that I'd be lying if I came back. I don't wanna lie to anyone. But we've always been honest about what we do, and I've always tried to be honest in my lyrics and in everything that I do. And I was honest when we made The Madden Brothers record – that was a three-year project. We were inspired and made a record we loved. We worked with bands that we like. The music business can sometimes be a very dishonest business, and we've always just tried to be honest. The last five years have been very enjoyable – I've enjoyed everything I do because it's all things that I wanna do. Did I miss the band? I did miss Good Charlotte. I missed the community. I missed the kids!"

DID YOU TAKE ANY PERSUADING?

"You know, it took a little persuading from Benji. Making a record and then going out and touring it is a big commitment as far as what it takes out of your life. I definitely didn't want to do it unless we really meant it, and I felt like we had something to say. We stepped away from Good Charlotte five years ago or whatever to find ourselves outside of Good Charlotte, because we all felt we needed just to discover what life is outside of being in a band 24/7."

WE'VE HEARD MAKESHIFT LOVE – WHAT CAN WE EXPECT FROM THE REST OF THE RECORD?

"We're making the album with John Feldmann [Sleeping With Sirens, All Time Low], who has been a long-time collaborator of ours. We've never gotten to make a whole album with him, so we're very excited about that. It's a quintessential Good Charlotte album. We don't have a release date yet, but it will be 2016. We also have a music video for Makeshift Love, and we're shooting another one that'll come out in a month or two. We're also putting the music out on our own label [MDDN.co], which is a completely new company that me and Benji have been building for the last two years."

WHAT'S THE MEANING BEHIND MAKESHIFT LOVE?

"Like all Good Charlotte songs, there's a lot of emotion and there's a bit of sarcasm. Makeshift Love's kind of a break-up song – less about breaking up, more about being misunderstood by the person that you love: the person that you want to understand you. It's a heartache song. You know when you get into a fight with someone, and it's like no-one can hurt you worse than that person? In this moment, in this time, on this particular night, this one person who you just want to talk to you, you want them to understand and you want them to care – it's like nothing hurts worse than that."



Benji found it hard to shop with his new mirror hologram...

WHAT HAVE THE REST OF THE BAND BEEN UP TO?

"Our bass player Paul went to UC Berkeley and has been studying there getting a degree. Billy [Martin, guitar] has been doing animation for years he does work for Nickelodeon, Disney and he does his own art. Then Deano [Butterworth, drums] has been working in studios, recording albums, touring with bands and he does music on a TV show."

WERE YOU EVER WORRIED PEOPLE WOULDN'T CARE ABOUT YOU COMING BACK?

"Nah, we're doing this for us. This is something that we care about, but we're definitely not selling it to anyone. I definitely think there's a place for a record like this in 2015, and I hope people like it. I feel like our genre is a very misunderstood, dismissed genre of music. We're having a great time together, and we're gonna keep doing it until we don't feel that way!"



Good Charlotte in 2004: not quite The Chuckle Brothers...



Hear Makeshift Love right now at **kerrang.com**



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OUT DECEMBER 9

NEWS

THE FEED THIS WEEK IN ROCK



"What do you mean there's no security?!"



And then Rou and Chris from Enter Shikari turn up... What could possibly go wrong?



Oh, the glamour of the road...

"Stick 'em up!" Bristol's undercover unit are getting harder and harder to spot



Because sometimes you just need to play basketball with a living room lamp



Rob couldn't get enough of Bristol's all-new invisible gym...

DON LOCO

WHAT HAPPENS WHEN SOMEONE INVITES DON BROCO TO HEADLINE THEIR LIVING ROOM? KERRANG! FINDS OUT...



AHEAD of their biggest headline tour to date, Don Broco have decided that it's a good idea to rock up to a house party in Bristol and play, um, the living room. Well, why the hell *not*? This is guaranteed to be one of the most chaotic shows in the band's history, and we just couldn't miss out on the opportunity to party with the Bedford boys...

Organiser Matt Fleet has been booking house parties for the last few months, and tells us before the show "to expect *absolute* mayhem and utter chaos. Plus crowd-surfing, moshing, broken glass and broken bones. All from the comfort of some poor sod's home!" Turns out he isn't far off...

On arrival, a weary Rob Damiani susses out his surroundings. "Potentially a lot can go wrong," he laughs. "Drinks spilling everywhere, people flying all over the place. Everyone is so geared up for it already – there's such a buzz. And it's bring your own booze, so everyone has already got the beers in nice and early, feeling nice and merry."

But Rob's main concern before playing is the fuzz turning up. "What we're worried about is that before we play the neighbours will call the police and shut it down. It's going to be a mad one."

Once the band start, those animalistic instincts shine through. The scenes are like something

"THE POLICE CAN'T STOP US!"

ROB DAMIANI



Fuck Da Police...
Don Broco edition

David Attenborough should be commentating on, as Broco tear into Automatic and Thug Workout like a hungry cheetah on an unsuspecting gazelle.

Also in town are Enter Shikari's Rou Reynolds and Chris Batten, who come down to join the chaos. "I always wonder who is mad enough to offer their house for these things," laughs Rou.

Shelves are smashed, the ceiling is covered in footprints, people are diving off the mantelpiece... And the police show up *four* times.

"That was one of the maddest shows we've ever played," breathes a sweaty Rob after the set. "The police turned up several times during the show, but they were *never* going to stop us. You're probably doing something right if the police keep turning up! And, in fairness, we were playing pretty loud. To be honest, if they hadn't turned up we would've been a bit pissed off!"



For more action from the night,
head to **Kerrang.com**



OUT OF THE TEMPLE

Chester Bennington has amicably parted ways with **Stone Temple Pilots** after joining the Californian alt.rock legends back in 2013. "The last few years have been an amazing experience," he said. "I got to create and perform with one of the greatest rock bands of our generation." The singer stated he will now be focusing on Linkin Park for the foreseeable future so he "can contribute 100%."



MEET YOUR K! TOUR OPENER... BITERS!

The **2016 K! Tour** continues to go from strength to strength, with **Biters** now confirmed as opening band. We asked frontman Tuk Smith what they've got planned for us... "I'm so excited," he grins. "And we're playing with **Sum 41**! Their song Fat Lip was huge down here in the South! And I met their guitarist Dave Baksh in Canada one time when his other band opened for us!"

So, what's going to make Biters stand out on the tour? "I'm glad to be the rock'n'roll band on such a diverse bill. Maybe the other bands will let me blow dry and flatten their hair for them!!"

GRAB YOUR TICKETS AT KERRANGTICKETS.CO.UK



WHAT'S ROCKED YOUR 2015?

IT'S YOUR CHANCE TO TELL US EXACTLY WHY 2015 WAS A YEAR TO REMEMBER!

What a year it's been! Wasn't it, like, January just the *other* day? Now, almost 12 months on, we're counting on you, loyal K! readers, to tell us about your personal rock'n'roll highlights. What bands have been rocking your world? What's the best haircut you've seen? And most importantly of all: how many categories can Andy Biersack win in one

year? Cut out and get scribbling on the form below, then send it to: Kerrang! Readers Poll, Endeavour House, 189 Shaftesbury Avenue, London, WC2H 8JG by December 3. Alternatively, head to Kerrang.com to enter online. All entries go into a prize draw to win two tickets to any night of the Kerrang! Tour 2016. Well, what are you waiting for?!

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BEST BAND OF THE YEAR

BEST THING ABOUT 2015

TWEETER OF THE YEAR

WORST BAND OF THE YEAR

WORST THING ABOUT 2015

MUSIC VIDEO OF 2015

ALBUM OF 2015

HERO OF THE YEAR

BEST TV SHOW

SONG OF 2015

MERCH ITEM OF THE YEAR

BEST FILM

BEST LIVE BAND

BEST HAIRCUT

BEST VIDEO GAME

BEST NEW BAND

BEST COMIC

BEST RADIO SHOW

SOLO ARTIST OF THE YEAR

FESTIVAL OF THE YEAR

NAME:

AGE:

EMAIL:

NEWS

K!ONFI
ROCK COSSID

ERISH

Matt couldn't believe he fell
for the superglue pocket
prank three times in a rowBACK IN
BUSTED!

Shit the bed! Charlie Simpson has only gone and done the one thing he said he never would. Last Tuesday (November 10), Busted held a press conference in London to announce their return to UK arenas next year. Where that leaves Charlie's other band Fightstar, who just returned from hiatus to release this year's fourth album *Behind The Devil's Back*, we'll have to wait and see. "I felt a huge amount of guilt when I left Busted, because I knew they didn't want to

stop," Charlie said of their break-up. "I knew I was doing something that would take that away from them. You don't want to upset anyone you care about. But, on the other hand, I knew there was no other way."

And, as we all know... Never say never. "James rang me up and said, 'Do you fancy going in the studio?'" he continued. "So, we spent these four days in Philadelphia and came up with three or four songs. That was the point where I realised this can happen."

FRIGHT CLUB

Poor **Randy Blythe** can't seem to catch a break. After all the horror of facing manslaughter charges in the Czech Republic for the death of a fan at a **Lamb Of God** show in 2010 (Blythe was later



Who would be mad enough to pick a fight with this guy?!

acquitted), the singer was attacked by a gang while on tour in Dublin this month. "I am fine, just a couple of scrapes and bruises no lasting damage. I've hurt myself worse before skateboarding. I have a pretty hard head," said Randy. Can everyone just be nice to him now, please?

SMELLS LIKE KURT'S JACKET



Remember that ragged cardie **Kurt Cobain** wore for MTV *Unplugged* in New York?

Well, it was recently up for auction, and was expected to fetch around \$60,000. But the hammer struck at over double the estimated price—a whopping \$137,000. A strand of the Nirvana legend's hair was also pulled last-minute from the same auction without explanation. Creepy!



We don't usually go for second-hand, but this...

SPOTTED

Motörhead legend **Lemmy Kilmister** was presented the Lifetime Achievement Award by **Metallica's Robert Trujillo** at this year's Bass Player Live event in LA. "I only played bass because I was a rotten guitarist," joked **Lemmy**. Elsewhere, halfway across the world, **Foo Fighters** had to stop their set during *Everlong* after part of their curtain didn't come down in Amsterdam. But, fret not, because Dave Grohl took it on the chin and told the crowd, "Sometimes it's the fucked-up things that make you remember the show for the rest of your life." That's the spirit!

PANDORA BY RAY ZELL Rayzell.com

MILLENCOLIN



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 13 MANCHESTER O2 RITZ
 14 BRISTOL BIERKELLER

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23 READING	SUB 89
24 WOLVERHAMPTON	SLADE ROOMS
25 LIVERPOOL	O2 ACADEMY 2
26 MANCHESTER	ACADEMY 2
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PLUS GUESTS
ASYLUMS

DECEMBER 2015

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THU	03	LONDON O2 SHEPHERDS BUSH EMPIRE
SAT	05	NEWCASTLE RIVERSIDE
SUN	06	GLASGOW O2 ABC
TUE	08	MANCHESTER O2 RITZ
WED	09	WOLVERHAMPTON WULFRUN HALL
THU	10	SHEFFIELD LEADMILL
SAT	12	NORWICH WATERFRONT
SUN	13	BRIGHTON CONCORDE 2 SOLD OUT
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ROCK CHART

NOT EVEN FOUR NEW ENTRIES, INCLUDING NEW SONGS FROM **ASKING ALEXANDRIA** AND **PANIC! AT THE DISCO**, CAN KNOCK **LTA** FROM THEIR TOP SPOT...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	6	1	LOWER THAN ATLANTIS	<i>Get Over It</i>	SONY MUSIC
2	5	2	GHOST TOWN	<i>Spark</i>	FUELED BY RAMEN
3	3	3	PVRIS	<i>White Noise</i>	RISE RECORDS
4	7	3	STATE CHAMPS	<i>All You Are Is History</i>	PURE NOISE
5	15	1	BMTH	<i>Throne</i>	RCA
6	9	4	EAGLES OF DEATH METAL	<i>Complexity</i>	UNIVERSAL MUSIC
7	1	7	ASKING ALEXANDRIA	<i>I Won't Give In</i>	SUMMERIAN RECORDS
8	2	8	BFMV	<i>Venom</i>	RCA
9	1	9	REIGNING DAYS	<i>Friendly Fire</i>	ECCO RECORDINGS
10	7	5	SIMPLE PLAN	<i>Boom</i>	ATLANTIC
11	5	7	CROSSFAITH	<i>Devil's Party</i>	UNFD
12	11	2	ALL TIME LOW	<i>Runaways</i>	HOPELESS
13	3	13	COUNTING DAYS	<i>Liberated Sounds</i>	MASCOT MUSIC
14	5	5	COLDRAIN	<i>Gone</i>	HOPELESS
15	1	15	PANIC! AT THE DISCO	<i>Emperor's New Clothes</i>	FUELED BY RAMEN
16	4	11	ESCAPE THE FATE	<i>Just A Memory</i>	ELEVEN SEVEN
17	3	14	NEW YEARS DAY	<i>Kill Or Be Killed</i>	CENTURY MEDIA
18	1	18	BEAUTIFUL BODIES	<i>Capture & Release</i>	EPITAPH
19	9	8	COHEED AND CAMBRIA	<i>You Got Spirit, Kid</i>	EVERYTHING EVIL
20	2	18	FOREVER NEVER	<i>One Life</i>	FOREVER NEVER

BEN BRUCE, ASKING ALEXANDRIA

DID YOU PURPOSEFULLY TRY SOMETHING NEW WITH I WON'T GIVE IN?

"Everyone expected us to go really heavy, and I think that would've lead to people comparing Denis and Danny. So, we decided to do something that we haven't done before. It stands on its own two feet with Denis getting the credit he deserves because he is a truly fantastic singer."

DOES THIS SONG SHOW THE BEST OF DENIS, THEN?

"His vocals in I Won't Give In are phenomenal, but I think there are other songs on the album that stand out more."

IS THERE ANYTHING ABOUT THE RECORDING PROCESS THAT PEOPLE MIGHT NOT KNOW?

"I had to scrap a load of stuff from when Danny was in the band, so we started again. I got in a good flow, and this was the first song that I thought, 'This kicks ass, I want to write to this level.'"

MASATO, COLDRAIN

HOW DID YOUR SONG GONE COME ABOUT?

"Yokochi [guitars] was playing with a software plugin on his computer called the Clap Machine, and he started playing a guitar intro. I just started putting a melody down to that - that's how easy it was!"

WHAT INSPIRED THE LYRICS?

"It was a bad personal experience. It's like a process of therapy for me to write about it."

DID YOU THINK THE SONG WOULD BE A SUCCESS?

"We knew people would connect with it. But I love how everyone is really feeling the song live now."

**SEE/HEAR
THE OFFICIAL
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The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio every Saturday at 10am and also on K! TV Thursdays at 4pm. Tune in and listen up!



KERRANG!
PROMOTION

WATCH...

Don Broco: Rock Stories
with Guitar Hero Live –
November 18 at 8:15pm on
4Music, or November 20 at
5pm on Kerrang! TV,
and online at
boxplus.com.

BECOME A ROCKSTAR

WE SENT **KERRANG!** READERS TO THE O2, LONDON,
TO CHANNEL THEIR INNER-ROCKSTARS AND SHRED
GUITAR HERO LIVE LIKE THEIR LIVES DEPENDED ON IT!

Imagine Dragons recently landed at a packed-out O2 Arena in London as part of their Smoke + Mirrors tour. Before the band took to the stage to play their enormous tune Demons, their fans had the chance to become rockstars themselves, and play that very song on the Guitar Hero® stage. Whammy bars were whammied, beads of sweat pooled on the floor; and one shredder even nailed the game on Advanced Mode! If you're still yet to play the all-new Guitar Hero® Live game, then you're yet to experience one of the most exciting gaming

experiences of all time! Yes, Guitar Hero® Live is here. Freestyle Games have reinvented the legendary Guitar Hero® franchise, with two innovative new gameplay modes and an all-new guitar controller: GH Live mode puts you onstage, looking out; you get a heart-stopping first-person perspective as a real crowd reacts to the notes you play. Or switch over to GHTV – a playable music video network, where you can play along in real time, discover new music, and challenge friends around the world.

YOU ARE THE ROCK STAR

Playing music in front of a real crowd is like no other experience. With the new Guitar Hero® Live first-person view, you'll take centre stage like never before.

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AWESOME MUSIC, EPIC VENUES

In Guitar Hero Live, you'll take the stage in a variety of venues. Experience it all from the intimacy of a small club to the main stage of a massive outdoor festival.



NEWS

FRESH BLOOD

ROCK'S BREAKING BANDS

L - R: (clockwise from bottom) Alastair Carrington (vocals), Rob Galley (guitar), Alastair Dowey (guitar), Sam Gibson (drums) and Rob Lafferty (bass)

AUTUMN RUIN

MANCUNIAN ALT.ROCKERS PROVE IT'S NOT HOW YOU FALL... IT'S HOW YOU GET UP AGAIN



MUMMY, WHO ARE THESE MEN STOPPING ME FROM PICKING CONKERS UP OFF THE FLOOR?

Hush now, and don't stare. That's just Alastair Carrington, singer of alt.rock quintet Autumn Ruin. The leaves signify autumn, which is symbolically a time of reflection and change – something the singer has been through quite a lot of. "Just before I joined Autumn Ruin, I was in another band and I found myself feeling lost and frustrated, unsure of whether this was the right path, and questioning if I was even good enough to pursue a career in music," he says. "I bought Bring Me The Horizon's Sempiternal, full of angst and energy. Great records like that, for me at least, can inspire anyone to think differently, get up and reach for what you want. A few weeks later, I left that band and joined Autumn Ruin."

AND HAS IT ALL BEEN SMOOTH SAILING SINCE?

Not exactly. In fact, this is a band that almost certainly shouldn't exist. While they

were still stabilising their line-up, their old bass player Tom Nichol started complaining of headaches. He became seriously ill, had to go in for emergency brain surgery and ended up having to leave the band. Soon after guitarist Rob Galley's lung collapsed and the singer himself was diagnosed with skin cancer. "It was starting to feel like we

"I WAS FEELING LOST AND FRUSTRATED"

couldn't do anything and that some divine power was out to get us," he recalls.

TOUGH BREAK. DID ALL THAT LEAVE HIM BITTER AND CYNICAL?

Quite the opposite: it filled him with a lust for life. "The thing with Tom was devastating; we nearly lost one of our closest friends," he says. "I have been given

the all clear and it's made me live life to the full now. That is why I put everything into this band that I possibly can – it's why we all do. How close we came to mourning two friends is scary. It isn't nice, but it's made us closer as a band and as friends. To go through it gives you a special connection. It also makes the opportunities that have been presented to us even more incredible."

SO, WHAT SORT OF OPPORTUNITIES HAVE THEY HAD?

Well, it turns out Nando's PR manager is a big fan, so free chicken for starters. But having their video for the anthemic Brave The Fall premiere on Kerrang! TV was also a big thing for the band. "Our lead guitarist said at the start of the year that he wanted us to get on TV," says Alastair. "None of us thought this would happen, so to find that we were being added to the playlist was pretty surreal." As for what's next... "We're excited to drop our first [currently untitled] EP next year. Watch this space, as they say." We would if someone would clean up these bloody leaves...

WHAT YOU NEED TO KNOW

FOR FANS OF:

Mallory Knox, Deaf Havana and Dashboard Confessional.

HEAR: Forward (Till The End).

MORE INFO:

Facebook.com/AutumnRuinOfficial

CHECK OUT:

The video for Brave The Fall, available on YouTube now.

DON'T MISS:

Autumn Ruin and more awesome new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K1 Radio.



36 CRAZYSELFIES

"Me and the legend that is Brock!" says **@TheOrigJonny**. So, that's Mr Lindow on the right there. But where are you? Oh, you're the one he's pointing to. That's helpful. Thanks Brock.



TEAR IN MY ART

"I made a Fairly Local comic a while ago and this is the first page" says **@realspookyjim**. "Hope you like it." Yep, this is an awesome nod to twenty one pilots. But where did you get the invisible ink to draw Blurryface? Must add some to the shopping list.



SEL-FREE

"Group selfie with Twin Atlantic!" says **@CantEditEirinn**. Poor Sam McTrusty at the back there almost didn't make it in the shot. You'll put your back out if you keep going to that much effort to be in a photo, Sam.



WINNER!

SO TONGUE, IT'S RIGHT

"I met Jack Barakat and he had the greatest eye jewel ever," says **@maeveprior**. "Told him it really brought out his eyes." Seems as though it really brought out his tongue, too. Or maybe your camera just looks really delicious. Anyway, you've won yourself a signed WWE SummerSlam chair. Nice one!



BACK IN HAT

"Myself and Wednesday 13 after a great night in Cardiff!" says **@GavinJGriffiths**. Yeah, that's pretty much how we look after a great night out, too. Maybe just with a little less eye make-up on, and a little more leftover kebab in our mouths. Too much info?



FROWN OUT BOY

Here's **@basketballbad** lookin' pretty damn tough with the chaps in Fall Out Boy. Bassist Pete Wentz is giving us that look as if someone just stole his last slice of pizza. Maybe we did, Pete. Deal with it.



BRIDE WORRY

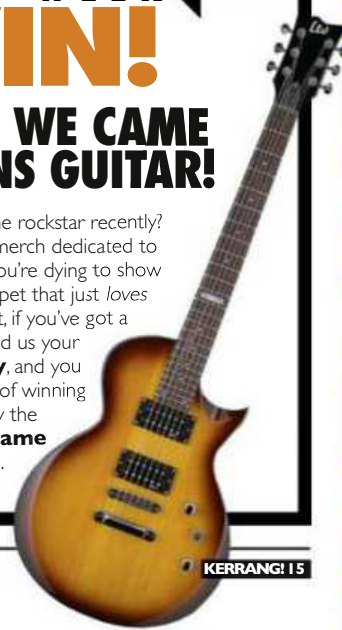
It's **@bexibunny07** with Cody Carson from Set It Off! "My mum says we look like a couple!" she admits. If it does work out between you and Cody, Bexi, then we all expect invites to the wedding. And more cake than the other guests.

NEXT WEEK

WIN!

A SIGNED WE CAME AS ROMANS GUITAR!

Hung out with an awesome rockstar recently? Got an epic collection of merch dedicated to your favourite band that you're dying to show off? Or maybe you own a pet that just loves their metal? Whatever it is, if you've got a snap, we wanna see it! Send us your pics using **#Kommunity**, and you could be in with a chance of winning this killer guitar – signed by the awesome dudes in **We Came As Romans**! Weeeeeee.





R.I.P

PHIL 'PHILTHY ANIMAL' TAYLOR

1954-2015

KERRANG! EDITOR-IN-CHIEF **PHIL ALEXANDER** PAYS TRIBUTE TO THE GREAT MAN...

THERE ARE quite possibly two recorded moments that define the career of Phil 'Philthy Animal' Taylor. The first is the proto-thrash, double kick-drum intro to *Overkill*, the title-track of Motörhead's 1979 album. The second is the typically Taylor-esque exhortation of, 'Stop wincing about!' which you can hear in the studio chatter that precedes *Jailbait* from the classic *Ace Of Spades* album, released a year later. His punishing approach to drumming and his pronounced sense of fun are what characterise the man and his music.

To anyone that had the pleasure of spending time with Phil, it took precisely all of five minutes to realise that he was blessed with a wry sense of humour, his own distinct vocabulary and a keen nose for mischief. The latter is typified by an episode in late 1980, prior to the recording of the *St. Valentine's Day Massacre* EP with *Girlschool*, when Taylor ended up with a broken neck after a drunken challenge. Dropped on his head, he was forced to wear a neck brace for months. But in customary devil-may-care style, and ignoring medical advice, he resumed drumming in record time.

Musically speaking, Phil played a pivotal role in Motörhead. He parlayed his way into the band in 1975 when,

despite his lack of experience, he convinced Lemmy that he was the ideal replacement for departing drummer Lucas Fox. It was the 21 year old who recommended guitarist 'Fast' Eddie Clarke, forging the band's classic line-up.

Today, such is the reverence in which Motörhead are held that it is hard to imagine them being voted the worst band in the world. And yet they were by the sensitive souls at NME in 1976. The reason was simple enough: even in a climate where punk was beginning to gestate, Motörhead were immediately louder, heavier and greasier than every band out there.

By 1978 Motörhead had hit a rich vein of form, and released a string of albums where they restated

the primal power of rock'n'roll – the pinnacle of which was 1981's chart-topping live set *No Sleep 'Til Hammersmith*, on which Phil sounded astonishing.

As a card-carrying Motörheadbanger – the fan club run by Phil's sister, Helen – as the '80s dawned, the three-piece of Lemmy, Eddie and Phil were one of the few bands that you could truly believe in. Eddie's departure in 1982 brought an end to that golden era, and Phil left two years later, only to rejoin in '87 for a further five-year stint. Following his exit, Motörhead were never quite the same. Equally, Phil failed to find a band where he could truly express himself.

Most recently reports of his illness had begun to circulate, but they did little to soften the shock of his death on November 11 at the age of 61. Everyone at Kerrang! would like to extend our condolences to the Taylor and Motörhead families. The world will be a sadder and quieter place without Phil.

LEMMY SAYS:

"I'm feeling very sad at the moment, in fact devastated because one of my best friends died. I miss him already. It really pisses me off they take somebody like him and leave George Bush alive. So muse on that. We're still going strong, it's just first Würzel and now Filthy, it's a shame. I think this rock'n'roll biz might be bad for the human life."



The classic Motörhead years: Philthy 'Animal' Taylor, Lemmy and 'Fast' Eddie Clarke



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COVER STORY

INTERVIEW

WITH A

GLAMPIRE

FROM 5K-THRILLERS TO *THAT* FESTIVAL SET, THE PAST 12 MONTHS WILL BE REMEMBERED AS THE YEAR **PVRIS** ENGULFED THE ROCK SCENE IN DELICIOUS GLOOM. JAMES MCMAHON SITS DOWN WITH THE WORLD'S MOST FASCINATING STAR, SINGER **LYNN GUNN**, TO REVEAL HER INCREDIBLE STORY...

PHOTOS: PAUL HARRIES DIGITAL ART: STEVE HORSFALL

Lynn Gunn has never been ordinary. Never ever. No, sir. Indeed, one of the PVRIS singer's formative memories is of lying in her crib, as a baby, hugging a plastic skeleton. This, the Massachusettsite says, would have been a remnant of a childhood Gunnulfsen Halloween celebration. Yet said skeleton would become an item she would come to cherish, much like any toddler might attach themselves to a teddy bear or a beloved comfort blanket.

A self-described "super-tomboy", Lynn was, from the off, drawn to the "dark things". The youngest child of a teacher mother and a carpenter father (there's an older brother in the family, too, who Lynn describes as "a great inspiration"), by the time she was three or four her mum would take her to the library to quench the one-day-singer's insatiable urge to learn. There, she would make a beeline for the library's National Geographic section, sitting cross-legged with a book propped open on her knees, reading about skeletons and human anatomy for hours on end. Books on the paranormal were on a higher shelf, so she'd ask her mum to reach them for her. Then, when she was a bit older, she was asked to be a flower girl at her aunt's wedding. She refused to wear the dress chosen for her, telling her mum, "No,

we're going to paint it black..."

Always someone who could get lost in her head easily – forgive the cod-psychology; Kerrang!'s PHD is in rock, not psychotherapy – like most children with a lot going on up top, elementary school saw Lynn's teacher writing to her parents frequently asking if she was okay. "She seems really sad," they wrote. "Really quiet or shy." High school would see Lindsey fare better, though our subject says she never really fitted in that well there.

"I did lots of stuff," she says. "I did art classes and marching band, but I also did varsity softball and ice hockey and [other] stuff, too. I was everywhere. When I was in the band, everyone was like, 'She's a jock.' If I went to sports, they'd say, 'She's a band geek.'" Here she changes tense, fixes you with a doe-eyed stare, her voice soft, a bit squeaky, a million octaves away from the roar – that remarkable roar – and the tidal wave of emotion that surges from her throat onstage.

"I don't know what people perceive me as, really."

Allow us to help Lynn out here, because what most rock fans would perceive Lynn as at this late juncture in the year is the most fascinating rockstar on the planet.

She laughs, meekly.

PVRIS – Never A Skull Moment:
(from left) Brian MacDonald,
Lynn Gunn and Alex Babinski

Today, in Pratteln, Switzerland, a not-especially-big town that's almost Germany, in truth, Lynn talks to Kerrang! upstairs in her band's shiny black tour bus, as Beartooth soundcheck beyond the bus' walls and PVRIS' road crew doze downstairs. Bring Me The Horizon are the headline act on the tour that brings the three acts together, and in the venue's main hall, under instruction from their on-tour personal trainer, Horizon keyboard player Jordan Fish is lifting weights with guitarist Lee Malia and bassist Matt Kean.

"I've heard some of the new PVRIS album," boasts a sweaty Jordan. "I really want to produce the new album! Lynn is just amazing. An amazing talent..."

It seems like everyone is talking about Lynn Gunn.

Days before Kerrang! travels to meet PVRIS, a story breaks online – in the grubbier recesses of the global news agenda at least – that Lynn is dating Kristen Stewart: she of Twilight fame, and, increasing indie cred, a young woman who the tabloids have deemed it essential to hound and bait until the actress determines her sexuality in clear and defined terms.

"Kristen is dating her doppelgänger!" cry the headlines, pasting pictures of Lynn and dear Bella side-by-side. "Who's that girl?" they ask, as one gasping throng.

"I was in Denver," says Lynn, rolling her eyes. "The band was in Denver and one of our managers was out with us and he was like, 'Check your phone – I just sent you something.' I opened it up and saw the headline and was like, 'Oh, you have to be joking...'"

Lynn had met Kristen through a mutual friend, sometime Kerrang! photographer Lindsey Byrnes. But, says Lynn, "We are not dating, just to clear that up..."

"I was upset at first," she continues. "I didn't want it to seem like anyone in our crew had said anything to the press. Like we'd tried to get publicity out of it, or something. But after we cleared that with [Kristen's] publicist, I thought it was kinda hilarious. It was a bit of a 'Look, mom, I made it!' moment..."

The talk won't stop there, that's for sure, such is the growing cult of Lynn Gunn and her remarkable band. Because Lynn Gunn has never been ordinary. And, after the year PVRIS have had and the shadows they've cast across the scene, chances are she'll never, ever get the opportunity to be so.

After all, why be ordinary when you can be extraordinary?

Readings Festival 2015. A weekend in August when PVRIS became a sensation.

"There was something crazy in the air that day," says Lynn, wistfully but wide-eyed. "I remember being so nervous, but then the second we got onstage I was like, 'Whoa...' There was, like, a crazy energy there that day. Awesome. One of the best shows we've ever done. We were not expecting that response. We never know what to expect when we play. We try not to have any expectations. But all through the set we kept looking at each other mouthing, 'What on earth is happening...'"

What did happen was the Lowell, Massachusetts

trio – comprising Lynn on vocals and guitar, Alex Babinski on guitar and keys, and Brian MacDonald on bass and yet more keys – turned in the performance of said weekend, creating the *talking point* of the three days. They upstaged everyone on The Pit Stage they performed on – no small feat considering peers that weekend included Baroness, Gojira and The Bronx – an excellent Metallica headline set on the Main Stage, and even Bring Me The Horizon, who, if bookies took bets

Lynn thinks for a moment longer than feels comfortable. "Um, I feel it, but I don't feel I *know*. I have people tell me I am, but a lot of the time I'm like, 'Am I?' or, 'Am I just getting lucky here?' I'm definitely confident in, like, the creative side of things. Or I know that I really enjoy it and it feels good and a lot of other people enjoy it. But I wouldn't necessarily call myself that..."

That's very surprising. You don't come across like that onstage.

"Really?"

No. When was the moment you thought, 'Yeah, I have something to offer here'?

"I think when we were making the record, the first record [2014 debut *White Noise*]," says Lynn. "When we were working with Blake [Harnage, sometime PVRIS producer and collaborator, formally of the underrated *VersaEmerge*]. He would boost our confidence, and he helped us get rid of stressing about other people's expectations and be proud of what we were doing. He's amazing. I asked him to teach me [production program] Logic and stuff when I was, like, 16. And he did! Somewhere in there I was like, 'Okay. That's the cool thing about art: you can do whatever you want with it, you can really shape it to be whatever you want it to be, and you don't have to fall into boxes or people's expectations...'"

The way Lynn says these prior words, her voice almost skipping towards the statement's pay-off, it's impossible not to glean the realisation that art, and only art, can do this, and has proved to be massively liberating to her. Only 21 years old, it's easy to forget that it's only been a heartbeat since Lynn left the pressure cooker of American high school.

"I was stressed for most of school.

Stressed about getting good grades and doing well. I felt a lot of pressure with all that, but my senior year is when I got into art classes and was more focused on music and arts and stuff. After that, I kind of gave less of a shit [about grades]. That's when I started to enjoy school more, when art came into it..."

Where did that pressure come from? Did you put it on yourself, or was it put on you?

Another pause. "I don't know. I've always kind of been like that. I was talking to my parents about this the other day before we left for tour, and they told me, 'You know, if you just got Cs, we would have been fine [with that]'. I was like, 'Are you kidding me? If I knew that, I'd have enjoyed high school a lot more!' But I think I always felt pressure to do well and make everybody happy."

Did you enjoy any of school?

Lynn nods. "I enjoyed it, yeah. But I hated it at the same time. I feel like I was a lot more mentally forward than everyone else in high school. Really early on, I understood that you don't have to do a nine-to-five and that none of it mattered. I understood that, like, cliques and social groups and social status meant nothing. I was very self-aware in high school, I think. In middle school, too. It was always understood that being different was okay."

Were you frustrated that other people couldn't see that?

"Totally. I just couldn't understand why nobody else could wrap their heads around that. Like, what's wrong with you?"



"A LOT OF THE TIME I'M LIKE, 'AM I TALENTED?' OR, 'AM I JUST GETTING LUCKY HERE?'"

LYNN GUNN

on this sort of thing, would have given you long odds on anyone else wrestling the Steel City kids' preordained mantle of 'The Moment' from them.

It was a set that will enter legend. A set that saw Reading organisers freaking out as crowd control software saw a series of red lights flashing frantically, all heading in the same direction, like marauding xenomorphs onboard the spaceship *Nostromo*. The organisers thought it was a riot. It was, however, PVRIS taking to the stage, drawing a crowd that could have filled their tent thrice over into their traction. It was, frankly, the birth of a phenomenon.

This week, as Bring Me The Horizon and Neck Deep – replacing Beartooth on the tour's UK leg – accompany PVRIS to the venues of Great Britain, there will be many more moments made. Next April, on the band's sold out – then upgraded – debut UK headline tour, there will be even more.

Right, Lynn?

"I hope so! I feel like a complete mess onstage, like I don't really know what I'm doing up there..."

Hang about. You know you're talented, right?

CUTTING THROUGH THE NOISE

LYNN OPENS UP LIKE
NEVER BEFORE...

LYNN ON...

THE FUTURE OF PVRIS

"I would love to have Blake [Harnage, PVRIS collaborator and Lynn's "best friend"] perform live. Eventually, probably by the second record, we want to have more live members. Have you ever seen Florence + The Machine live? They have so many different people onstage. I really want to do a crazy-big live set-up eventually. Make it very dynamic. When Blake and I have talked about it, he's like, 'If you want keys or guitar, let me know.'"

LYNN ON... CRITICISM

"I used to read the comments, but I've stopped now. I never go on YouTube. It's the pit of society. Everyone's like, 'Word vomit!' and they throw up. It's not good for our mental health to read that stuff. It's, like, you wouldn't say that to my face! Only someone did once. We were doing a meet and greet, taking pictures with fans and stuff, and someone said to me, 'Can you take your hair down? I don't like it when it's up.' I was like, 'You've got some nerve on you!'"

LYNN ON...

COMING OUT

"I came out when I was 18. I wrote my mom a letter and left it under her pillow before my first tour. I was like, 'Hey, mom, I left you something,' and she didn't talk to me for a couple of days. But it was more because she was upset that I left her to tell my dad - I addressed it to her and not him [too]. So she was upset over that, but I said to her, 'This is about me trying to tell you something.' They're super-supportive. It was a little messy period, but it's all okay."

LYNN ON...

THE SONG HOLY

"It's about religious hypocrisy, yes. It's about someone who was a friend of mine... She was like, 'You're going to hell, you're sinners' [because a friend and I were gay]. I was like, 'But you aren't perfect either, you're self-absorbed, and you're calling out flaws but not working on yourself...' She was always contradicting what she said. I got fed up with that and wrote about it. But you can take it into any situation. It's mostly about practicing what you preach and holding true to your way."

LYNN ON...

THE COSMOS

"I do tarot cards for the boys, and horoscopes. I'm Pisces, which is creative and moody - which sounds about right. But, at the same time, it could be bullshit. Tarot is really just your subconscious letting through. You're supposed to let your subconscious get into the cards. There's different set-ups you can do and different types of readings you can do, but I'll do a daily one where I'll shuffle it and think about something and then lay them out and then pick one and that's the summary for the day or something you need to focus on."

Lynn prays to the gods of Technical Malfunctions for an easy show



Lynn's 'pulling her own skull out' party trick was slightly more impressive than our 'pulling our own finger off'

Why do you think you could see that but they couldn't?

"I don't know," she laughs. "I think I'm an old soul!"

That's a good answer, but it doesn't really mean anything. Was it to do with how your parents were, maybe?

"Maybe," she says. "I feel like my parents raised me to be pretty humble and a good person and to be proud of who you are. They definitely taught me not to be an asshole. My older brother was very into music and art, and he kind of shaped my brain a little bit into that. My mom and dad aren't musical or artistic at all."

What do your parents think of PVRIS?

Lynn smiles. "They're super-proud. When I first got into [playing music], though, they were like, 'It's not realistic.' I started off in a heavier band so they were like, 'You're not going to make money doing that.' But they get it now and they understand, like, gigging is a job and we're gone all the time, so it is going somewhere..."

What was that heavy band like?

Lynn frowns. "It was pretty bad. I don't really like talking about it..." [The band in question was called Operation Guillotine, which, regardless of musicianship, is a frankly awesome name and worth noting, given the Pvrisian evolution that followed].

How did you discover 'the scene'?

Lynn laughs once more. "When I was in marching band..."

Sorry?

Another laugh. "When I was in marching band! I was on the drumline, amongst all the horns and stuff. I thought it was sick!"

"My brother did it before I did," she continues, "and I always saw him doing that and was like, 'I want to do that!' It really resonated with me, everyone doing that stuff all together. Anyway, so I met two former bandmates through marching band and they showed me heavier music and got me more into that kind of stuff, and I started going to shows with them and playing shows with them..."

Did you feel like you started meeting more people who understood what the kids at school didn't?

"Oh yeah" she gushes. "I met so many like-minded people. People who understood, finally! It was so refreshing. I met some of the best friends ever playing music in that scene..."

Music saves. Again. And again. And again. But the trick is stopping self-doubt from scoring on the rebound...

You know that bit. Yeah, that bit. Back there. The bit when we said Lynn was extraordinary? That's no exaggeration. No magazine hype. Lynn Gunn is special. A special artist. And here is why.

They say great artists document the time in which they live; the world in which they inhabit. Who said that? Oh, who knows. Someone dead, probably. But yet they have a point. What PVRIS have done in the year they've been with us – before their Best International Newcomer gong at this year's Kerrang! Awards, before

their 5K-rated debut, before Reading (incredibly, on the day K! meets the band for their first-ever cover feature, Timehop informs us that it's been exactly one year to the day since the band's Fresh Blood feature) – is they have sounded pretty much exactly like you'd expect a new rock band in 2015 to sound. This is notable. Few do.

Theirs, see, is music that is anxious and twitchy – perfectly in sync with the existential gloom of the world we wake up into each day. Theirs is music that takes Fall Out Boy's vision for big, electronic rock, and adds finesse and sass. Theirs is music that asks big questions: of sexuality, anger, religion, lust and pain. Theirs is music that says everything about the world in 2015 where so many say so little.

They are a special band cast in the image of their talismanic frontwoman. A special artist.

Lynn, a year on from the first time you and Kerrang! met, have things worked out like you thought they would?

She laughs. "No."

What do you mean?

"I mean, I don't know, I always wanted it to happen and I always wanted it to work out, but I

"I ALWAYS FEEL LIKE

I'M LONGING FOR

SOMETHING. AND I

DON'T KNOW IF I

CAN GET IT"

LYNN GUNN

MEET THE BOYS

IF LYNN IS PVRIS' SPIRIT, BANDMATES BRIAN AND ALEX ARE ITS SPINE...

BRIAN MACDONALD

"Being weird is the best trait to have. You're not just standing in the crowd. The perception that I'm weird is true. Me and Alex met through selling guitar cabs. We'd hang at a venue called Rocko's, right where we both lived. That's how we became friends. All three of us are friends. We've got each other's backs."

ALEX BABINSKI

"If Brian is the weird one, I'm the quiet one. I'm an introvert. I'm always in my head, just taking in everything and processing and enjoying everything. I literally do nothing when I'm not on tour. I see my family, I see my brothers, and then I don't even hang out with my friends as much as I should."

don't know if there's a difference between setting goals and expecting things to happen."

That's some kind of therapy babble, surely?

Have you done therapy?

Lynn pauses. "No... but I need to."

Why do you need to?

"Because there's a lot of shit going on up there."

Tell me some of your shit...

"Well, I definitely feel like I worked a lot of stuff out," she says. "But I feel like there's other things that have come about from that. That those things have shifted and changed and, I don't know... I definitely dig myself into mental ruts a lot of time and have to pull myself out because I'm always afraid to talk about it with people."

Mental ruts? I don't know what that means.

"I don't know what it means, either. I mean, like, I can get into a really dark place in my head. Existential crisis. That sort of thing."

That comes with intelligence, though, doesn't it?

"I think so, maybe..."

You talk about the 'shit in my head' on White Noise track St. Patrick. What's the shit?

Lynn pauses, swallows, then speaks. "It's reflective and internal. I'm very aware of everything going on around me, and a lot of it is upsetting. I'll fall into spots where I'm like, 'Why am I here? What's the point of anything, really?' and then it just snowballs into a big effect of making me feel like nothing matters, you're going to die anyway. I have that in my head all the time. I think, 'Holy shit, I am nothing...'"

Is this okay? Tell me if I'm being too intense...

"No, it's great. I've never been asked this stuff before..." Another pause. "I feel like sometimes, and this might sound crazy, I don't know...

I never know how to properly verbalise this... But I feel, like, homesick a lot, even if I'm at home. Does that make sense?

Like, I wonder if I'll ever fully feel like you're supposed to feel when something is fulfilled. I always feel like I'm longing for a place or a person or feeling, and I don't know if you can get that on Earth. That makes me snowball into thinking, 'Why am I here? Why does this matter?'"

Is there anything that helps you feel that... belonging?

"PVRIS definitely does to an extent," says Lynn, quickly. "I feel like writing is, for me, like detoxing or sucking poison out. I get that feeling a lot when I'm writing and working on stuff. And I definitely feel like I've felt like that for a moment when I was in love... And then it kind of went away..."

Our conversation ends with a feeling that the well of human emotion and cerebral thought that positions PVRIS as the most exciting band on the planet right now has only just started to be drained.

What happens next certainly won't be ord... Well, we don't need to say it again.

PVRIS JOIN BRING ME THE HORIZON ON TOUR THIS MONTH, BEFORE A HEADLINE RUN IN APRIL 2016 – SEE THE GIG GUIDE



Check out K! Radio all this week for the very best PVRIS tracks as they go under the Spotlight!



THE STOOGES

RAW POWER (1973)

When Kurt sat down to handwrite a list of the 50 most important albums to Nirvana, it was this – a 1973 classic from Iggy Pop's snarling proto-punks – that came out at Number One. It's not hard to see why: it pulsates with the same intensity that Nirvana would themselves employ. Kurt was such a fan that he often wore an Iggy T-shirt onstage. The Stooges frontman once turned up at such a show leaving Kurt embarrassed, though, in fact, the Igster said he felt "proud" to see such a great musician repping his band.



DANIEL JOHNSTON

YIP/JUMP MUSIC (1983)

Nowadays, if one rockstar likes another rockstar, they just big them up on Twitter. In the pre-internet age, things were more complicated. So, when Kurt wore a Daniel Johnston T-shirt to the 1992 MTV Video Music Awards, it started a stampede of grunge kids (and major record labels) trying to find out who the hell he was. How they felt when they discovered Daniel was a terminally obscure lo-fi musician who – on this, his 1983 cassette-only album – wrote oddball songs about King Kong and Casper The Friendly Ghost was, sadly, not recorded. Or tweeted about.

DAVID BOWIE

THE MAN WHO SOLD THE WORLD (1970)

Despite Kurt's pre-song declaration that "I guarantee you I will screw this song up", Nirvana's stark version of the title-track from Bowie's 1970 third album was one of the highlights of the MTV Unplugged In New York set. Even Bowie himself was impressed, saying he was "blown away" to discover Kurt liked his work. "I always wanted to talk to him about his reasons for covering it," he once said. Now what a meeting of minds that would have been...

INSIDE

KURT'S

SEX PISTOLS

NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS (1977)

The title of Nirvana's 1991 album harked back to the Sex Pistols' establishment-baiting 1977 classic, and the two albums had a similar impact, bringing punk rock to the masses in their respective countries. Kurt hailed the other Never Mind... for having "the best production on any rock record I've ever heard", and said he identified with Pistols frontman Johnny Rotten's sensitive side. Sadly, the admiration wasn't mutual. In his autobiography, Johnny insisted the Pistols couldn't have influenced Nirvana as "they missed the point somewhere".

MEAT PUPPETS

MEAT PUPPETS II (1984)

When Kurt told MTV he was bringing some friends to Nirvana's 1993 Unplugged special, the

channel assumed he meant REM's Michael Stipe or Pearl Jam's Eddie Vedder. Instead, it turned out to be obscure Arizona rock band the Meat Puppets, with Cris and Curt Kirkwood joining Nirvana to play three songs from this 1984 album: Plateau, Lake Of Fire and Oh, Me. The popularity of the MTV gig helped "the brothers Meat" land a major label deal.

MELVINS

BULLHEAD (1991)

Kurt's punk rock epiphany came watching Melvins play in summer 1983. He fell in love with their sludgy punk-metal, as perfected on 1991's heavy-duty Bullhead. "They played with more energy than my Iron Maiden records could provide," he wrote in his journal. Melvins singer/guitarist Buzz Osborne became Kurt's mentor, tutoring him in punk rock and introducing him to Dave Grohl. Kurt attempted to repay those favours by co-producing Melvins' 1993 Houdini album, although, said Buzz, "He was so out of control that we basically fired him."

ABBA
GOLD

ABBA
GOLD: GREATEST HITS (1992)
In 1992, cheese-pop superstars ABBA were not the sort of thing grunge icons admitted to liking.

Unless they were Kurt Cobain, who was such a fan that, when Nirvana headlined Reading that year, he insisted tribute act Björn Again were on the bill. In the Incesticide sleeve notes, he described having the power to do that as one of the most rewarding things "since becoming an untouchable boy genius".

THE BEATLES

MEET THE BEATLES! (1964)

The pop side of Kurt's songwriting was evident as early as Nirvana's first record – and it was all down to The Beatles. Kurt wrote About A Girl, from 1989's Bleach, after listening to this 1964 album for an afternoon, the melodies filtering through to such an extent that early Nirvana audiences thought AAG was a Lennon/McCartney cover. They'd have to wait for this year's Montage Of Heck soundtrack for a real one, when Kurt's version of 'The Beatles' And I Love Her finally surfaced.

STEREO
MEET THE BEATLES!

The First Album by England's Phenomenal Pop Combo

THE CLASH

COMBAT ROCK (1982)

It's no secret Kurt preferred the Pistols ("A million times more important than The Clash"), but UK punk rock's other stars won him over with their 1982 fifth album. Possibly because it found them attempting to stick to punk principles while writing ultra-catchy pop songs and being massive in America; it was essentially The Clash's Nevermind. However, Kurt hated The Clash's self-indulgent 1980 triple LP Sandinista!, which he blamed for "not letting me get into punk until years after I should have done". But by 1993, Nirvana were covering Combat Rock's biggest hit, Should I Stay Or Should I Go.

RECORD COLLECTION

WITH THE MONTAGE OF HECK TAPES OFFERING FANS AN INSIGHT INTO KURT COBAIN'S EARLIEST MUSIC, WE EXPLORE THE ALBUMS THAT SHAPED ROCK'S MOST ICONIC STAR...

WORDS: MARK SUTHERLAND DIGITAL ART: STEVE HORSFALL

AEROSMITH

ROCKS (1976)

On paper, Steven Tyler and co's 1976 fourth album should have been the sort of old school cock-rock schlock that Kurt hated. And he did, indeed, have issues with their dodgy lyrics. "I really did enjoy some of the melodies," he once said, "[But] it took me many years to realise a lot of it had to do with sexism." Consequently, Kurt sold all his 'Smith records when he discovered punk, but he and Krist Novoselic still listed them as an influence on a "Drummer wanted" ad, while early Nirvana song Aero Zeppelin paid semi-ironic homage to their majesty.

PIXIES

SURFER ROSA (1988)

Without Boston's Pixies, Nirvana's career – and, indeed, rock history – would have been very different. Kurt happily admitted that, when he wrote Smells Like Teen Spirit, he "was basically trying to rip off the Pixies". "We used their sense of dynamics," he added, "being soft and quiet and then loud and hard." Those dynamics – and even some pretty, um, 'familiar' riffs – were first heard on Surfer Rosa, Pixies' 1988 debut and an album produced by Steve Albini – apparently the main reason Kurt hired Albini for 1993's In Utero. So, if you ever see Pixies frontman Black Francis, make sure you shake his hand...

SONIC YOUTH

DAYDREAM NATION (1988)

Post-divorce, Kurt had a difficult relationship with his own parents, but Sonic Youth's Thurston Moore and Kim Gordon acted as substitute mum and dad during Nirvana's early years. Kurt had long worshipped their alternative rock genius, as captured on this 1988 fifth album, so when the Youth invited Nirvana on tour in 1991 (check out excellent documentary 1991: The Year Punk Broke for visual evidence), he wasted no time in picking their brains. Nirvana subsequently ended up signing to both SY's management company (Gold Mountain) and record label (DGC). The rest is grunge history.



THE VASELINES

DYING FOR IT (1988)

Kurt loved this EP so much that Nirvana released covers of two of its four songs;

Molly's Lips (on Incesticide) and Jesus Doesn't Want Me For A Sunbeam (on MTV Unplugged In New York). Not bad for a Scottish indie band who'd split up before Kurt started singing their praises. They reformed to support Nirvana in Edinburgh in 1990, while co-frontperson Eugene Kelly joined Kurt onstage at Nirvana's 1991 Reading gig. "He liked the childhood simplicity of our songs," Eugene said. "They were an antidote to the heavy, visceral rock stuff he was performing."

SONIC YOUTH
DAYDREAM NATION

Pixies

CALL OF THE

WILD

TWELVE MONTHS AGO, **WOLF ALICE** WERE FEEDING OFF SCRAPS. NOW, THEY'VE A TOP TWO ALBUM, A MERCURY MUSIC PRIZE NOMINATION AND, IN **ELLIE ROWSELL**, A STAR BORN TO HOWL FROM THE BIGGEST OF STAGES...

Wolf Alice are a band begat of two mosh pits and one magazine. Ellie Rowsell, the group's difficult-to-read guitarist, vocalist and principal songwriter,

remembers the first incident with a smile. It was the final weekend of one particular summer; and she and her friends were at the Reading Festival. Deftones had taken to the stage, and Ellie moved forward through the crowd to get a better look at what was going on.

"It was the first time that I'd ever seen a circle pit," is her recollection. "So in I went. I was probably in there for 1.5 seconds before I came back out. I had two bloody knees. I remember thinking, 'Okay, that's pretty cool!'"

"I remember my mum buying me a copy of Kerrang! when I was 12," recalls the group's drummer, Joel Amey, who at 25 is Ellie's senior by two years. "She said that if I want to be in a band, I should read about bands and music. Jimmy Eat World were on the cover."

Ellie then remembers another gig, and another mosh pit. This time it was a gig at a tiny club up in Archway, just a stride from her home in north Islington, London. The band onstage were The Black Lips.

"It was a such a tiny show, and it was really hot and sweaty," she says. "Everybody was moshing and stuff... I remember thinking, 'I really, really like live music.' It sold itself to me, you know, as being something that I'd like to do with my life."

Once upon a time, and not that long ago, the immediate ambition of Wolf Alice – a band completed by guitarist Joff Oddie and bassist Theo Ellis – stretched no further than landing a booking to play a gig in the trendy enclaves of east London, at the Hoxton Bar & Grill, perhaps, or the Old Blue Last. Oh, but how the times have changed. Today, Ellie and Joel are sitting at the table of

a draughty pub in a charmless part of Wimbledon that has never been troubled by tennis fans. Ten days ago the band were in Dallas on tour amid the vast open plains of midland America. From here they caught a red-eye flight to Heathrow, and then cabbied it to BBC headquarters on London's Portland Place. That evening the quartet performed live on Later... With Jools Holland, the channel's flagship music programme. Joining them were England's pop princes Duran Duran and John Lydon's Public Image Ltd. And, just like that, with a single strum of Ellie's black Fender Telecaster guitar, Wolf Alice were announced to this sceptered isle.

"It was fun," smiles Ellie.

How would you describe Wolf Alice to someone who had never heard you?

"Dunno, really," she says, after a long, but not uncomfortable, silence. "I never really like to explain our music. If I'm in cab or something and I'm asked what kind of band I'm in, I just answer that we're a rock band. But I don't think we are – we're just four people who are experimenting, really. We don't confine ourselves to one genre."

Ellie Rowsell, it must be said, looks the part. Tall and alert, she performs with a taut intensity that stands defiantly outside of current norms. You might call her a natural.

"I've never had any interest in being a front-person," she says, surprisingly.

Why not, you ask? Well, because, "I couldn't play drums, I couldn't play bass and I wasn't all that adept at the guitar." So, by default the role of singer was the only gig left open.

"My strength is writing songs and singing them," she says. "So that's what I do." She then adds: "I don't demand a lot of attention."

Ellie's gaze carries about it a heavy caution; she looks at her interrogator as if calculating which one of us is the prey. She doesn't greatly care for interviews – "I usually don't have the answers for the

questions I'm being asked," she'll say – but denies that her retreats into silence are evidence of shyness.

"I'm not shy!" she'll say, with a surprise that suggests she's just been asked if she's Chinese.

Ellie was born and raised in north London, exactly at the time that Camden Town was setting up camp as the spiritual home of Britpop. Freedom was in the air; and fittingly our subject would attend the fully liberal Camden School for Girls. "I loved it," she says, "although by the last couple of years I'd had enough. But," she's quick to add, "not in an insane way or anything."

By this time, music had begun to seep into Ellie's life. She would write "silly songs" at school, then after leaving her seat of education she "did bits and bobs in music, but didn't really apply [herself] properly because I didn't really know what I wanted to do."

Why not?

"I don't know, I guess it was only when I was a bit older that I found the courage to apply myself wholeheartedly."

Now that she has, mountains are on the move. Wolf Alice – whose name is taken from a short story by Angela Carter – have grown from a duo that sang folk-rock to a quartet that marries melody with muscle to such effect that their debut album, *My Love Is Cool*, has been nominated for a Mercury Music Prize – alongside the K! Awards, the most prestigious gong in British music.

"We are an ambitious band," says Ellie, speaking about all this acclaim. "It'd be great to headline Glastonbury, for example."

I'm obliged by law to ask this question. The representative of females in rock music is dismal. Do you think that your rising profile might be a force for good?

Ellie considers the question, and gives it a better answer than perhaps it deserves.

"I think if a girl somewhere, or even a boy somewhere, has a doubt that a woman can front any kind of band, or play in a band, then if they can look at me and realise that they can, of course I think that's a great thing."

Wolf Alice are pleasingly out of step, both in the music they make and the people they are. In an age where people in bands increasingly resemble children's television presenters, Ellie Rowsell at least is a careful interviewee; not at all rude, but definitely guarded. The band's excellent music recalls a time when Seattle was the epicentre of rock music. It is a sound the appeal of which is in part informed by the fact that it doesn't care to make things easy for the listener; and neither do the people who made this music.

Wolf Alice are the band of the season, and with very good reason.

WOLF ALICE TOUR THE UK IN MARCH 2016. SEE THE GIG GUIDE FOR INFO

I ON Springfield

THE SONG MOANING LISA SMILE SEES ELLIE CHANNEL THE EIGHT-YEAR-OLD GENIUS. BUT WHICH SIMPSON DOES SHE MOST RELATE TO?

HOMER SIMPSON

"I identify with Homer mainly because we have similar interests: lager, TV, sandwiches, napping and a deep love for his family. He takes whatever life throws at him and turns it into an adventure."



LISA SIMPSON

"At the same time, I identify with Lisa who – unlike her dad, who seems content with the routine of life at 742 Evergreen Terrace – is a curious cat. She asks questions with the motivation to actually find answers."



MAGGIE SIMPSON

"As much as I'd like to relate to the smooth criminal Bart, or the loving Marge, I see more of myself in Maggie: the observer, only going to speak when she really has something to say."



Wolf Alice

**"WATCHING DEFTONES
WAS THE FIRST TIME I'D
EVER SEEN A CIRCLE PIT"**

ELLIE ROWSELL



"And on tambourine, a camel!" Wolf Alice:
(clockwise from top left) Joff Oddie, Theo
Ellis, Joel Amey and Ellie Rowsell

'Would I have made it without
the MU? Probably.
If I was starting out again, would
I still join? Definitely.'

'The MU has been around even
longer than me. Helping musicians
of all ages and genres. Let's
make sure they continue to do so.'

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KERRANG!
LOWER THAN ATLANTIS



PHOTO: JEREMY SAFFER



KERRANG!
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KERRANG!
WE ARE THE IN CROWD

TAY JARDINE

PHOTO: DANNY NORTH

KERRANG!

**FRANK CARTER &
THE RATTLESNAKES**

FRANK CARTER





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Good news, everyone! You can now access your favourite radio station from the comfort of your own pocket via our incredible FREE MOBILE APP – where you can listen live or on demand, watch our videos and access loads more, wherever you are! It is, quite simply, radio where you want it! Kerrang! Radio may have disappeared from DAB digital radio last year, outside of London at least, but we're still rocking your world on the awesome new app, as well as on Freeview digital TV channel 717, online at Kerrangradio.co.uk and on DAB radio in London. That aside, nothing else has changed! You still get all of the biggest stars like Biffy Clyro, 30 Seconds To Mars and You Me At Six doing special performances and generally having a good ol' larf on the airwaves on all your favourite shows! APP-y days! See what we did there?

THE SMALL PRINT!

Kerrang! Radio will also still be on DAB digital radio in London, but you might need to retune to find us. For more information on retuning and other ways to listen, just head to Kerrangradio.co.uk. We appreciate many of you may have questions or concerns about how you can still listen to your favourite radio station, and if you're still unsure of anything, you can always reach us by sending an email to kerrangqueries@bauermedia.co.uk.

INTERVIEW



What's under the coat, Maaaa? Actually, on second thoughts, we don't want to know

MANSON IS DEAD

SOME INTERVIEWS ARE ENTHRALLING. SOME ARE ENLIGHTENING. OTHERS... WELL, OTHERS ARE WITH **MARILYN MANSON**. AND WE'VE NO IDEA WHAT THE HELL THEY ARE...

WORDS: PAUL TRAVERS **PHOTOS:** ANDREW LIPOVSKY, GETTY

As far as news goes, it isn't the best to receive at any time, let alone when, having picked up the phone, we're expecting to hear the voice of rock's most notorious star:

"I'm sorry, but I've got some bad news," the person on the line begins. "Marilyn Manson is dead."

The God Of Fuck's personal assistant doesn't sound very shaken, however. He sounds, in fact, like he's taking the piss, so we respond in kind.

Well, that's a bit of a downer:

"That's a bit of a downer," he hoots, mimicking in a bad British accent. "Nah, here he is. He's ready to talk to you."

"No, but seriously, I am dead," rumbles the next voice on the line: one Brian Hugh Warner, more commonly known to you, Kerrang!, the authorities and everyone in between as Marilyn Manson.

Well, that's a scoop anyway. How are you, apart

from being dead?

"Good. So, I assume that you have lotion next to you and you're watching a bit of the old pornographic films? I actually have a six-foot multicoloured [dildo]; they called it a caterpillar at the truck stop where I purchased it, but it looks more like a centipede in my bed. And also a small white cat and potentially another girl-type item, but I won't bore you with the details into that. I'm in Dallas, where JFK's head was blown apart, so there's something. I'm in that neighbourhood."

It's worth mentioning at this point that Kerrang! talks to rockstars of every type, genre, size, status and level of stability on a regular basis. But interviews rarely begin in quite so batshit-crazy a fashion as this. It's midnight *of course it's midnight* and we're on the line to Marilyn Manson to discuss, amongst other things, his impending UK tour and the place of shock-rock in the modern musical landscape.

That's the plan, anyway. But interviewing Marilyn Manson – hell, even getting hold of Manson in the first place – is like herding cats. If you're lucky, he'll address your question directly. Sometimes he'll answer more obliquely, sneaking up to blindside it with a skinny, pale-armed suckerpunch. More often, though, he'll simply wander off on a string of tangents that leave you struggling to remember what you asked in the first place.

We start by putting a quote from Alice Cooper to Manson. The original shock-rocker recently told Kerrang!, in our Hallowe'en Spooktacular (K!1592), "You honestly cannot shock an audience any more... What shocks me these days is when a kid walks into a school and shoots 14 of their class mates. It shocks me what ISIS is doing. These things are genuinely scary and happening in the world all the time, so how is anyone

meant to be shocked by an Alice Cooper show, or a Rob Zombie show, or a Marilyn Manson show?"

So, does Manson himself agree with that statement?

"I would start by saying that I don't think that anything has ever been capable of shocking anyone in entertainment, unless we started way back in Egyptian times when they used to cut people in half," he begins. "And that later became a form of magic entertainment, in a sense."

There's then a pause, and Manson can be heard talking to someone in his personal vicinity.

"Sorry. An interruption," he returns. "Can you ask the question again? Because it's a very important question. I appreciate these questions. Alice Cooper said that nothing can be shocking except shooting up..."

Essentially, yes. That people aren't going to be shocked by an Alice Cooper show or a Marilyn Manson show any more.

"Yeah, well... Alice Cooper was one of the first people that was labelled as shock-rock and obviously he inspired me growing up as a kid and a lot of these things affect people differently. Every person as an artist is affected quite differently. When Columbine came out it was very devastating to me personally and my career, and I had to utilise the fact that my name is trademarked, in the same way as Mickey Mouse, to put a cease and desist upon the media to stop using my name with Columbine. And years later, because the world moves much faster now, people don't even know what Columbine is or was, and don't remember I'm associated with it. In some ways that makes me pissed off; that I went through so much trauma because of something I had nothing to do with, that I'm not associated with it anymore. It's a bit of a toss-up. Do you wanna be blamed for something that you didn't do, or do you want to be not blamed for something you didn't do?" he says, somewhat confusingly.

Manson is right, of course. A whole generation wasn't even born when the headline-making, shocking mass school shooting took place in the U.S. in 1999. Back then, such a thing was – to the wider world, at least – not as despairingly commonplace as today. Thirteen people were killed and Marilyn Manson was linked to the crime in lurid tabloid headlines such as 'Killers Worshipped Rock Freak Manson'. The singer initially maintained a dignified silence, with the band cancelling a U.S. tour out of respect for the victims.

When Manson did speak, it was to make a considered and intelligent rebuttal.

"The media has unfairly scapegoated the music industry and so-called Goth kids and has speculated, with no basis in truth, that artists like myself are in some way to blame. This tragedy was a product of ignorance, hatred and an access to guns. I hope the media's irresponsible finger-pointing doesn't create more discrimination against kids who look different," he said at the time.

"For me, I think everyone needs to take personal responsibility, and there's a big news story about some rapper Deso Dogg being associated with ISIS," he continues, back in the present. "I don't know anything about these people, so I can't make a proper statement other than as an objective person that is not anything other than a viewer of the world, on the news or reading the internet. It just seems that the world has really cannibalised itself. It's regurgitated its own bullshit and it's just sitting out its own shit. It's just a zombie movie – if zombies could actually take a shit on the world we live in."

The singer speaks in a low, baritone drawl. He'll occasionally degenerate into an indecipherable mumble, slow to a funeral procession crawl or pause for seconds in the middle of a sentence, before carrying on just where he left off. At times it feels like interviewing Marlon Brando's insane, monologuing Colonel Kurtz from *Apocalypse Now*.

"As for me, I live at a time when you have to go right back to where you started and, for me, it was exactly the same point as when I made Marilyn Manson. It was saying to myself, and to everyone else, that people make killers and popstars on an equal level. The idea of celebrity is something that I never wanna be. I wanted to be a rockstar; an

artist... but celebrity is something that is a word that genuinely equals the opposite of everything I would wanna be," he continues.

"I think I'm more of a musical terrorist... In the sense that I wanna destroy everything that America created musically and make it better. And that's not in a literal sense. Much of it's metaphorical and it's obviously not being an ex-patriot of America because America needs me. If America didn't have me, it would have nothing. It's time for me to take shit back."

There's more. There's much more, as he suddenly veers, apropos of nothing, onto the fact that most of his musical influences hail from the UK. But this is largely what it's like talking to Marilyn Manson. It is, by turns exhausting and exhilarating. Sometimes it seems less like a question-and-answer session than a word association exercise where you prompt him into a theme and he runs with it. It's taken six-and-a-half minutes for him to address our opening question, and we're still not sure he's answered it.

You started all that by saying that nothing's shocking in music... "What's the last thing you were shocked by?" he interrupts. "I'm asking you, I'm turning the script round. Because you're asking me and I know how it's going, so I'm just asking you first. I can't think of anything in my lifetime that's been shocking to me so much as it's been maybe astonishing, or maybe awe-inspiring, or maybe offensive, or disgusting. Those would be the words I'd use, rather than shocking. Because shocking is a very odd word. It's obviously a label that I knew, going into what I was creating, would be used, and that's why I adopted the shock symbol – to be ironic in that sense. But I don't think I can really recall something that has made me feel other than disgusted or awe-inspired"

So, do you think a lot of the outrage directed your way has been fabricated?

"No, I think the outrage is not unreasonable, considering I made a record called *Antichrist Superstar* [in 1996]. It wasn't supposed to be a Hallmark card or something pleasant. It was meant to be a statement, it was meant to be my manifesto. And I was thinking about this earlier; I'm surprised I survived that era because I wasn't a nihilist, but I really found that the world at the time this was happening in 1996, it was something I needed to change or something I wanted to destroy. I think if I may have made a dent at all, that makes me happy. But the impact of that on my life is something that I can't really describe to anybody other than the way I do it in my music."

It's been 20 years since the *Smells Like Children* EP, which infamously featured Manson dressed as The Child Catcher from 1968's musical film *Chitty Chitty Bang Bang* on the cover. Do you see your role as an artist as different to how it was back then?

"No, because the world's completely different, but it's almost identical. It's strange to have that put into my head, the idea of how long ago that was. *Smells Like Children* had [Screamin' Jay Hawkins cover] I Put A Spell On You, which was very much the origin of what some people might consider shock-rock, and that in a sense could be the origin

of when I did or did not sell my soul, metaphorically or not, to the devil. If I were to look at it as if I were watching a movie, it spells out, 'This is when that guy sold his soul to the devil and this is where he is now.'"

Marilyn Manson has far more to say during our talk. He flits from his painting to the way David Bowie was able to constantly reinvent himself to the appeal of playing a stripped-down show where you can literally smell the audience. He promises that the forthcoming UK shows will see him "doing whatever the fuck I feel like doing". It's been a sprawling interview, but there's always more you want to ask Marilyn Manson.

Has he, we wonder, got time to stay on a while longer?

"You're essentially cock-blocking me now," comes the blunt reply.

There's a brief period of whispering, and then a previously unheard female voice appears on the line. "You'll have to stop now," she says. "Because I need his dick." And, with that, the line goes dead.

As interviews go, it had a very strange start and an unusual ending. The middle bit was quite weird as well. But from Marilyn Manson, we really wouldn't expect, or want, anything else.



Despite billions of dollars in research, Manson still couldn't perfect his X-ray specs

"THE WORLD HAS REGURGITATED ITS OWN BULLSH*T"

MARILYN MANSON

MARILYN MANSON TOURS THE UK THIS WEEK — SEE THE GIG GUIDE FOR INFORMATION

MANSON'S WORLD

MANSON'S BEEN A BUSY
MAN - BUT WHO'S HE BEEN
HANGING WITH?

JONATHAN DAVIS



"We're still in touch... I just spoke to him. I don't know why [the project we've been working on has] been labelled a 'country' record, but that's mainly because he got Buck Owens, a country singer's studio. We want to do something together."

"I've been fine with them since I used to urinate on Korn's catering... And they probably don't know that. It was just my little way of saying 'Fuck you' to them back in the day. I don't know what will become of [the sessions], but I know it will be fun at the very least to work together."

JOHNNY DEPP



"Johnny and I have been friends for longer than I can remember, but, yeah, he and I did some songs together. They were loosely related to the Hollywood Vampires record, but the thing that we are doing together is not related to that. Our collaboration is very much undecided [as to] what we'll do with it but we're enjoying working together. He's one of the better guitar players that I've ever met in my life, and he has the best guitar collection I've ever seen."

BILLY CORGAN

"My friend Cage, who played with us on the Smashing Pumpkins tour, and I are planning on doing something together that will be completely different to anything I've done before. And Billy Corgan [below] and I have been talking about it, and that's all I can say about that. My playlist before I go onstage is musically extremely varied. It goes from one thing to another without making any sense. I did some things with [outlaw country star] Shooter Jennings for his record, too. I was a big fan of his music, and I did not know he was a big fan of my music."

Move along now,
nothing to see here



Manson takes a little breather. All that shocking can get quite tiring, y'know?

CULT OF THE

Vampire

FANS ARE THE LIFEBLOOD OF ANY BAND. BUT FOR **FEARLESS VAMPIRE KILLERS**, THE BOND THEY SHARE RUNS RIGHT TO THEIR VERY CORE...

It's raining heavily in London. The type of rain you get in films when the hero's just died. Avoiding the growing puddles outside Tufnell Park's The Dome, a static parade of black umbrellas and hoods wait patiently. Some have been there most of the morning.

"Someone said they woke up at 4am and they got here three hours early," says Laurence Beveridge, singer of Fearless Vampire Killers, the band these fans have travelled to be with today. "They've been standing out in the rain for three hours, making sure they're here on time. I can't get my head around it."

It's a scene of dedication far too perfect for a shoot designed to celebrate the Suffolk band's tight-knit relationship with their fanbase. As is the reaction once the camera bulbs stop flashing – when sketchbooks and fan art are pulled from backpacks and phones out of pockets for pictures. Kier Kemp, co-singer of the band, is presented with an on-the-turn pumpkin with 'FVK' carved into the side. It's been a week since Halloween, and nobody's sure what to do with it.

This level of devotion, in truth, has become the norm for Fearless Vampire Killers. In the seven years since arriving into this world, the band have gradually drawn what is perhaps the most involved cluster of fans of any UK act around right now. Some of the fans present today have travelled to shows as far away as mainland Europe; others the band have known for years and have, essentially, watched grow up. It's a relationship that has remained a mystery to outsiders – and one that has saved the band when the brink seemed ever so inviting...

In 2009, FVK were lost. Tired of playing the same empty London shows with bands they shared nothing in common, they started looking further afield for a reaction to their goth-infused punk. They found it in one of the country's less exotic locations.

"The first real big show was in Brentwood," recalls Laurence. "We played to all these kids and suddenly it was like a little switch went off and we went, 'This is what we need to do.' That was before we even had a

fan – that was why 'Project Suburbia' happened."

The band – completed by bassist Drew Woolnough, guitarist Cyrus Barrone and drummer Luke Illingworth – laugh at the mention of 'Project Suburbia'. But the idea worked. The group reached out to venues and youth centres in towns most bands couldn't point to on a map and unearthed a hungry, bored audience.

"Hertfordshire, Essex, Surrey and Hampshire," lists Laurence. "We were, like, famous in these places. No-one had heard of us, but we'd turn up to these places and we were, like, celebrities."

Keen to pull these pockets of fans together, FVK created the Obsidian Bond. In its simplest form an online forum, thanks to fans' input it blossomed into a creative space to interact and share content about the band and the fictional world of Grandominia, taken from FVK's concept-driven music and accompanying novels.

"OUR FANS SAVED ME"

LAURENCE BEVERIDGE

"The amount of amazing stories you get about relationships that have been built, that's the best thing for me," remarks Kier about the online space.

Since even before the founding of the Obsidian Bond, though, the involvement between fans has spilled over to make a colossal impact directly on FVK's lives. One example they put forward is their return to London. "Our first gig that really introduced us to the mainstream was when we did a show at the Barfly," recounts Kier, "and about 200 kids turned up."

"Out of the blue, Kier told us Kerrang! wanted to review the show," continues Laurence, "and we were like, 'What the fuck?' And it was all because our fans had been harassing people to notice us."

The support has also been there throughout FVK's darker days, too. Specifically, two years ago, when the

band parted ways with their label after a disagreement regarding the direction of their second album. They were left feeling rudderless, and so organised a small string of dates in search of some inspiration. "We were just hoping that people might still know who we are," offers Drew. Sure enough, the fans came through, rekindling a spark the group had seen all but extinguished. "Those fans saved me," Laurence smiles. "The love that they showed us saved the band."

"We realised we can enjoy this again; that we're making something of ourselves," adds Luke, who's remained quiet until now, from across the table.

Today, FVK are looking to their fans' support to help them through a dramatic change once again. The band have elected to break from the Grandominia concept world that has been woven through their music since day one. It's a plan that's been put in place on new mini-album Bruises, which instead drops the quintet's real-life experiences and band struggles centre stage.

"We've always supposed to be about diversity and changing and doing new things," says Kier. "If we just locked ourselves into one concept forever, it would really restrict what we'd ever do."

Weren't you worried about alienating fans so devout to the world of Grandominia?

"I wasn't that worried," continues Kier. "Our fans are so supportive and I think there's one thing that's critical to maintaining a relationship, and that is being honest and being forthright. Some people were even more excited, because now we're talking about us."

The band even suggest the switch may entice new fans – acknowledging that mega-concepts can sometimes feel like closed doors to newcomers.

"As much as being a cult band sounds like a cool accolade, it sometimes can defeat the object of what this is about," concludes Kier. "It's as simple as: if you like our band then we want to have you with us."

Joining them might just be the community you never knew you needed. Welcome to the family...

FEARLESS VAMPIRE KILLERS' BRUISES IS OUT NOW VIA GOREMOUNT

As far as small stages go, this was really taking the piss



MEET THE family

INTRODUCING THE SUPERFANS THAT KEEP FVK ALIVE!

JAMIE, 17, OXFORD

"I like that Fearless Vampire Killers care so much about their fanbase. I feel more connected than with other bands – there's a big community of FVK fans. I've gone to any gig that's near me."



KATHERINE, 18, LONDON

"I did a cover of Brave The Night [from 2014's Unbreakable Hearts] and I posted it on their Facebook fan group. It was a song written by Kier and Luke – and they both watched !!! I never expect them to do that."



KATIE, 19, ESSEX

"I love how the band include everybody. They're very welcoming to new fans. The Obsidian Bond's a great way to get people together, and I've met a lot of friends through FVK."



THE SONGS THAT

SAVED MY LIFE

PERHAPS UNSURPRISINGLY, THE DEFTONES FRONTMAN'S MUSICAL TASTES ARE AS DIFFICULT TO PIN DOWN AS HIS CRYPTIC LYRICS. WHAT MIGHT COME AS A SHOCK IS THE FACT THAT HE'S A BELIEBER, AND DOESN'T CARE WHO KNOWS...

THIS WEEK: CHINO MORENO | DEFTONES

THE SONG THAT MAKES ME THINK OF HOME IS...

FAR AWAY PLACES,
PERRY COMO

"I listen to a lot of Perry Como's music when I'm at home cooking, cleaning, showering or whatever. It humbles me, relaxes me and lets me enjoy my home environment. This song is particularly soothing, and I guess it's kind of an ironic choice, given that it's a song that makes me miss home, when it's a song that's specifically about travelling the world and going to other places."

FIND IT: The Essential Perry Como (1999)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN WAS...

PLANET ROCK,
AFRIKA BAMBAATAA
& SOULSONIC FORCE

"It's funny, I didn't grow up wanting to be a singer in a band; I kind of became one by default! When I was young I was a breakdancer, and so early electronic music was the first thing that struck a chord with me. This song was the first time that I heard anything that completely spoke to me. It sounded like nothing else, and really inspired me to want to make music."

FIND IT: Planet Rock: The Album (1986)

THE SONG I'D LIKE TO DO A COVER OF IS...

MAMA,
GENESIS

"There are a shitload of songs that I hear and think, 'God, I'd love to play around with that'. Usually, the songs that I think about covering are the ones that, while I'm listening to them, I catch myself singing along to and I think, 'Wow, I can really hear myself doing this song'. This is one of them. I always liked the vibe of this song. Whether I'll get to cover it or not, I don't

know, but it would be cool to."
FIND IT: Genesis (1983)

THE SONG THAT'S MADE ME THE MOST CASH IS...

CHANGE (IN THE
HOUSE OF FLIES),
DEFTONES

"This is obviously a very hard question to answer because we've never really had a 'hit' song. If you look at Spotify, which tells you our most listened to songs, there's no doubt about the fact that this is the most popular. I think it's been on some movie soundtracks as well [It has, vampire flick *Queen Of The Damned* and Adam Sandler chuckle-fest *Little Nicky – Crap Films Ed.*]. I'd therefore say that it's our most commercially successful song to date, and

thus the one that's made the most cash. Which is pretty cool."

FIND IT: White Pony (2000)

THE SONG WITH THE GREATEST LYRICS EVER IS...

FLATLANDS,
CHELSEA WOLFE

"This is a pretty tough one to choose. I like a lot of lyrics for a lot of different reasons. But I'd have to say that this one is a song I've been appreciating a lot lately. It's a pretty simple song. It's nothing too wild, but the lyrics are very to the point and paint a vivid portrait of what she's talking about."

FIND IT: Unknown Rooms: A Collection of Acoustic Songs (2012)

THE SONG YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

WHAT DO
YOU MEAN?,
JUSTIN
STIEBER

"I actually downloaded this song just yesterday. I *had* to; it's completely unavoidable! It comes on in the car every time I get in it. And you know what? I like it! I really do! I don't know how surprised people will be about that. I think people who know me know that I listen to a lot of corny shit! I've got no problem with it, so I'll just keep on enjoying this one."

FIND IT: Purpose (2015)

"WHEN I
WAS YOUNG
I WAS A
BREAKDANCER!"

CHINO MORENO



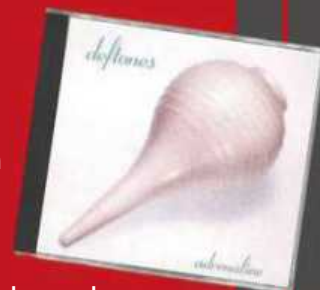
A SECRET ABOUT ONE OF MY SONGS IS...

7 WORDS,

DEFTONES

"Everyone always asks me what I say in the middle of this song, and there are actually no lyrics. It was all made up on the spot. I can't even remember what I said. There's 'squeal like a pig' in there, but other than that there are no words (laughs). It's something I know people have wondered about, so I would like to help put an end to that by saying it's nothing at all!"

FIND IT: Adrenaline (1995)



THE SONG THAT MAKES ME WANT TO CRY IS...

BLACK BOYS
ON MOPEDS,

SINEAD O' CONNOR

"This one always hits me pretty hard. It's not necessarily the lyrics or some personal association I have with it, as the song is about English politics and Margaret Thatcher, but the way it's sung is pretty hardcore. When I hear it, I get a little choked up."

FIND IT: I Do Not Want What I Haven't Got (1990)

THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

BIOTECH IS
GODZILLA,

SEPUULTURA

"When this song comes on, it's instant fuel! It's good to put on to get yourself pumped up and ready to go. Our ritual on show days is that I will make a mix early

on in the day, and later, when I'm told that it's 30 minutes until we go onstage, I'll push play on it to get us ready to go. It's a mish-mash of wherever my head is at on a particular day, and Sepultura has definitely made an appearance on there before. This song definitely gets me in the mood for stage-diving and playing a show."

FIND IT: Chaos A.D. (1993)

THE DEFTONES SONG THAT'S HARDEST TO PLAY IS...

WHEN GIRLS
TELEPHONE BOYS,

DEFTONES

"They're all pretty easy to play! But this song, from our self-titled record, is pretty much just screaming all the way through, from the first note until the very end, so there's not much time to breathe during it. Vocally, it's definitely the one that's the most taxing on my throat when we play it live. Do I have to be strategic where we play it during a set? I guess so, we'd probably do it in the middle of the set so I'm warmed up. I wouldn't want to come on and play this one straight off the bat!"

FIND IT: Deftones (2003)

THE BEST SONG EVER WRITTEN IS...

THE BEAUTIFUL ONES,

PRINCE

"I could listen to this song a million times, and every time I heard it it'd be equally as cunning and hard-hitting. It just pierces you. I think the best song ever is one of the hardest things to choose, but I feel good about this one."

FIND IT: Purple Rain (1984)



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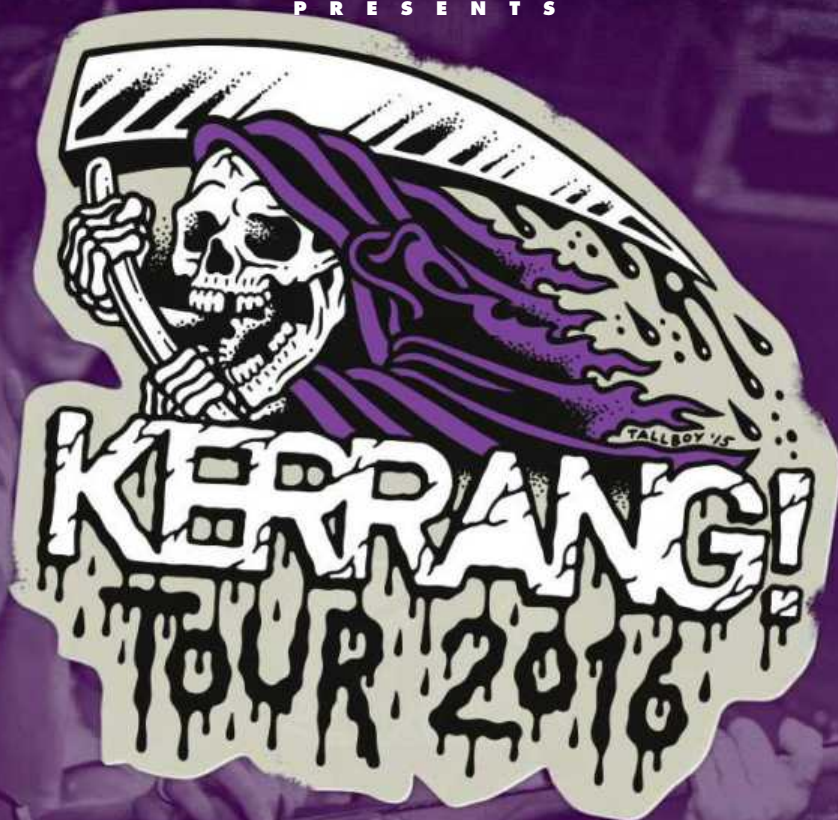
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Operation Toilet Break
starts here for Tyler

STAR SHOUT! TWENTY ONE PILOTS

SO, THAT WAS
AMAZING. HOW
DO YOU DO IT?!

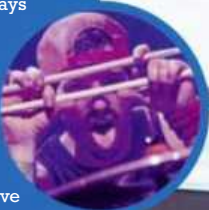
JOSH DUN (DRUMS):

"London is always really intense, and the UK in general has a really special energy to it. We're always trying to improve the show – we'll have conversations all the time going, 'How can we make this better?' Whether it's lighting cues or sound monitors, or even just stuff we do throughout the show. I actually try to watch as much footage as possible, as athletes would, to figure out what works and what doesn't. I don't know how that comes across, but I watch videos [of us] all the time (laughs). I like our band, so I like to try and watch our performance from a different perspective!"

YOU'RE COMING
BACK IN 2016 TO
HEADLINE EVEN
BIGGER VENUES –
ARE THESE SHOWS A
GOOD WAY TO WARM
UP FOR THAT TOUR?

TYLER JOSEPH (PIANO):

"We're taking steps, and we don't want to skip a step. We like to hit each venue at each level, instead of coming into a place we've never been and playing in a huge arena-sized venue. It doesn't feel right to us – we want to be introduced to those people in the right setting. We cherish those more intimate shows, and they're an important way to establish a relationship with a fanbase. So, in a way you could say this is a set up [for next year], but I think it's a necessary step before we play the bigger venues."



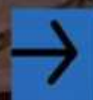
TWENTY ONE PILOTS

O2 SHEPHERD'S BUSH EMPIRE, LONDON. 06.11.15

KKKKK

OHIO DUO CONTINUE THEIR ASCENT TO THE TOP IN THE CAPITAL

WORDS: EMILY CARTER PHOTOS: ANDREW TIMMS



The rise of twenty one pilots has been one of the most exciting journeys the rock world has seen in recent times.

And this is only the start. A mere six months ago, the Kerrang! coverstars played a tiny pub across town in the week they dropped *Blurryface* – the album that saw them transform into a worldwide phenomenon. Performing to around 200 people in London's Boston Music Room, you could already sense that Tyler Joseph and Josh Dun had long out-grown such an intimate setting. Even tonight's phenomenal set at the O2 Shepherd Bush Empire is pretty modest when you consider the Ohio duo are set to play two nights at London's legendary 5,000-capacity O2 Academy Brixton in February next year. An outstanding leap for one of the fastest-rising cults in rock? Yes. But it's anything but surprising.

Put simply: twenty one pilots put on a live show like no other band on the planet. Tonight, this is immediately obvious during opener *Heavydirtysoul*. As frontman/pianist/ukulele-player/professional venue-hopper Tyler Joseph shakes his tambourine shrouded in darkness the place goes absolutely *berserk*, before he eventually collapses on the floor. From then on, the intensity doesn't let up for a second. From an emotional piano-led ending to *Stressed Out*, to a striking acoustic sing-along cover of Elvis Presley's *Can't Help Falling In Love*, to that Slipknot-style 'Jump The Fuck Up' moment during *Lane Boy*, not a single stone is left unturned during the hour-and-a-half that twenty one pilots are onstage.

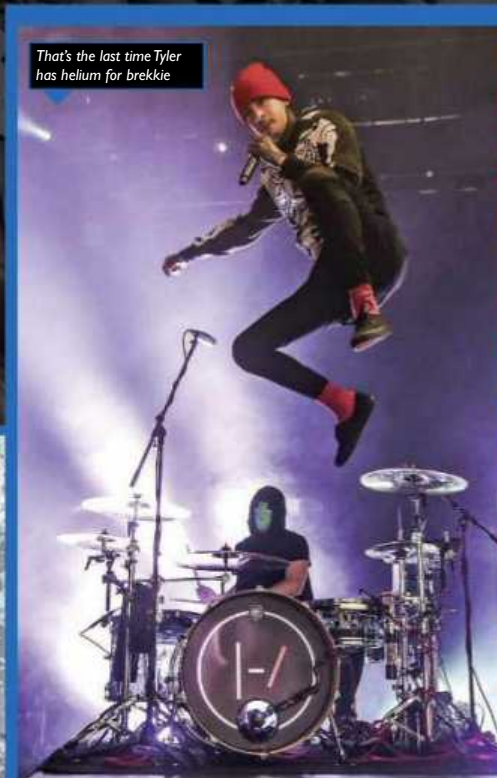
It would be an extraordinary showing from any band, really, but the fact that it's just Tyler and Josh onstage, with no backing whatsoever, makes it all the more impressive. This is *next-level*.

While Tyler springs off his piano at every opportunity, Josh backflips his way through *Holding On To Yo*, and ends a brilliant *Ride* with a drum solo on top of the crowd. The pair even close the first part of the set with Tyler taking to the first-floor ledge of the seating area to scream his way through the ever-intense fan-favourite *Car Radio*. It's an *incredible* display.

"Did we do alright for ya, London?" the frontman asks, as they return for *Goner*, in the understatement of the century. "Thanks for using music... Josh and I get to use music every night. And in one way or another, you use our music to get from one place to the next – and that means a lot to us," he confesses, before *Trees*. As he's joined once more on top of the crowd with Josh, confetti rains down and CO2 cannons shoot into the ceiling in the most triumphant way imaginable. Now, how the hell are they going to top *that*?

That's the last time Tyler has helium for brekkie

Josh Dun: clear winner of the Confetti Drum Battle



Nikki Sixx: legendary at everything but guyliner application



MÖTLEY CRÜE

PLUS: ALICE COOPER

THE SSE ARENA, WEMBLEY, LONDON. 06.11.15

KKKKK

LEGENDARY HAIR-METALLERS MAKE US (DR.) FEELGOOD ONE LAST TIME...

WORDS: TOMAS DOYLE PHOTOS: CHRIS CASEY



The signs all around Wembley's famous arena bare the same undeniable, unswerving legend: All Bad Things Must Come To An

End. Tonight, in one of the most iconic venues in the world, one of the most iconic rock bands in modern history are taking their curtain call. One last roar, one last hail of hedonism, one last shower of umlauts and Sunset Strip excess: after 34 mind-alteringly insane years, Mötley Crüe, four of the maddest motherfuckers to ever plug into amps, are calling it a day. Hell, they've even signed a contract saying they'll never, ever play together again. This, folks, really is it.

Of course, it's only right that the crowned kings of hairspray have a suitably OTT warm-up act to get the assembled throng (Wembley has rarely felt busier than it does this evening) lathered into a feral frenzy. Cue Alice Cooper, a man who has showmanship running in his veins where the rest of us just find boring old blood. Half rock show, half gore-soaked Dickensian theatre, Alice gives us everything from giant marauding Frankensteins to live snakes all topped off with his trademark guillotine beheading and a hair-stiffening rendition

of School's Out. On any other night, you'd be worried about the headliners being stood up by such outrageous flamboyance.

But this isn't any other night, and this isn't any other band. From the second Mötley Crüe walk out on stage through a miasma of smoke Vince, Nikki, Tommy and Mick's determination to go out on a high is utterly palpable. Just in case there was any doubt, though, they fire straight into the

motorised frenzy of Girls, Girls, Girls and the entire room erupts with the sort of joy you'd normally associate with Christmas morning. Bedlam, sheer bloody bedlam.

From there, we're treated to a setlist which is second to none: Wild Side and Shout At The Devil are all dancing go-go girls and screamed choruses, and, even if a cover of Sex Pistols' Anarchy In The U.K. is a little misjudged, a one-two main set closing punch of Dr. Feelgood and Kickstart My Heart is world class stuff from the very top drawer.

More than anything, though, this is a spectacle. There's enough cochlear-mincing pyro on offer to sink several battleships, and when Tommy Lee's drumkit elevates and spins across the arena on a giant roller coaster (yes, you are reading that right) the sound of jaws hitting the floor is almost audible over his stick-blurring solo.

Finishing with a tear-doused rendition of Home Sweet Home, there's genuine emotion from band and fans alike, Nikki and Vince in particular are visibly moved as they play their final notes in the capital. "We're gonna miss you crazy motherfuckers like mad," offers the singer, by way of a parting gift. The feeling is more than mutual.



The new Alice Cooper brand backscratcher: absolutely rubbish

VIEW FROM THE PIT

SEEMS THAT YOU GUYS LIKE TO SHOOT AT THE DEVIL...

LIBBY MAGUIRE

The infamous Crüe roller coaster – on loan from the Thorpe Park collection since 2005

STEPH VAN SPRONSEN

Hairspray at a metal show: the dangers are all too real, people

IZZY SPEED

Nikki Sixx self-defence classes: refunds available upon request

Vince Neil: inexplicably delighted with the answer to 1 + 2

STAR SHOUT! MÖTLEY CRÜE

HOW DOES IT FEEL TO HAVE PLAYED YOUR FINAL UK SHOWS?

NIKKI SIXX (BASS):

"Good. But a little sad. I've always loved the UK, so it's great to say goodbye properly. I just think: 'How did this really happen? How did we make it to this point?' It seemed so unlikely with all the destructive behaviour, the combative behaviour, the argumentative behaviour and the passion – but here we are!"

VINCE NEIL (VOCALS):

"The UK has always meant a hell of a lot to us. Doing our last show here is amazing, because the crowds in the UK have always been amazing through the years!"

TOMMY LEE (DRUMS):

"This time right now, to me, is really reflective and exciting because we get to do all the cool stuff we did before, but we get to remember it this time. It's awesome and, yes, it's sad, but it fucking feels good. The vibe is, 'We fucking did it, guys, high five!'"

MICK MARS (GUITAR):

"The years have gone by so fast! When I go home after a tour, I'll realise how odd it all is. I'm not saying goodbye to the UK myself, though; I'm going to come back and play on my own sometime soon."

Nikki Sixx: much bigger in real life than you'd think

Post-recession budget cuts meant only one of the Girls, Girls could appear live

REVIEWS

RATINGS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

5 SECONDS OF SUMMER

HOW DID WE END UP HERE? (CAPITOL)

KKKK

AUSSIE POP-PUNKS PLAY SOME TUNES (AND TELL THEIR STORY) ON YOUR TELEVISION



JUDGING BY the title of this DVD, it would seem *5 Seconds Of Summer* are as confused as the rest of us as to how they became an arena-filling machine. They played their first gig in Sydney to just 12 people in 2011, and less than four years later they headlined Wembley Arena. Not once, not twice, but three times. Once you get past the DVD menu, the Aussie foursome do their best to explain how that happened with the help of some familiar faces (John Feldman and the Madden Brothers – SSOS' main mentors who took them on after others wouldn't, branding them a 'boyband' – and Alex Gaskarth).

The quartet justify their live show from the outset, launching, fittingly, into *End Up Here*, filmed at the first of the three Wembley shows (there's 12 live tracks in total). Every member of the band sings and can play... Well. Really well. Plus, their songs sound way heavier than on record. A pop show, this is not.

Then there's their story – four friends from

Sydney, Australia, who started out doing YouTube covers and won the EuroMillions of tour supports when One Direction took them out on the road. It's told in between the live footage using never-before-seen photos (hearty eye emojis at the ready for the baby ones), revealing interviews with each member and hilarious footage of them pissing about – most notably guitarist Luke Hemmings doing the Buffalo Bill tuck and bassist Calum Hood showing off their Kerrang! Award for "Best New Soft Metal Rap Act With Girly Haircuts And Skinny Knees" – a category we didn't even know we had. Amongst all the swearing and nakedness, there are serious moments too, like when drummer Ashton Irwin opens up about having to parent his brother and sister when his dad left, and how being in the band gave him the chance to be a kid again.

The real clue as to how SSOS have gotten to where they are comes when they enter the studio. "They're all great songwriters," explains Good

Charlotte's Joel Madden, a sentiment Alex Gaskarth echoes later on in the movie. Seeing Michael Clifford, Luke, Calum and Ashton toil away in the studio, figuring out chords, perfecting their vocals and agonising over the tracklist for their since 4K-rated *Sounds Good Feels Good*, it's easy to believe, too.

As SSOS sit in the back of their tour bus reflecting on that release, Ashton reveals they're already itching to make a third record, which also might go some way to answering the question in the title: they're super hardworking and so passionate about music that they don't stop (literally). Sure, they had a leg-up supporting the biggest boyband on the planet, but they'd have ended up 'here' eventually. It's an interesting insight into a musical phenomenon, for SSOS fans and otherwise.

EXTRA FEATURES: Live videos, a behind-the-scenes featurette and official music videos.

FOR FANS OF: All Time Low, Good Charlotte.

JENNYFER J. WALKER





"THE WHOLE MOVIE'S WEIRD"

CALUM HOOD

THE INSIDER CALUM HOOD (VOCALS/BASS)

SO, WHAT'S YOUR FAVOURITE MOMENT ON THE DVD?

"I love that it shows the overall progression of us, just as people. But the first show of End Up Here, I really like how erratic the camera shots are, which is kind of what we wanted."

DO YOU REMEMBER THE MOMENT OF ACTUALLY PLAYING IT?

"Yeah, I do, because it was the only night we had pyro

right at the start, so it looks fucking wicked onstage."

THERE'S A LOT OF NAKEDNESS AND BLEEPED OUT SWEARING – WHO GETS NAKED THE MOST?

"Hmm... Probably me, actually. Fuck clothes, that's what I say (laughs)! There's the headline for this article – *Fuck Clothes!*"

WHO HAS THE WORST POTTY MOUTH?

"Probably Michael. He doesn't have a filter, it all just comes out, which is why I love him. He gets inventive too – he likes 'fuck', 'dick', 'balls' and

joining them with anything else that works."

ARE THERE ANY MOMENTS THAT MAKE YOU CRINGE?

"The bits where we're kinda young, just because we've changed so much. The whole movie's weird, I mean, I don't like watching and listening to my voice. I find it weird."

IF YOU COULD BE THE LEAD IN ANY MOVIE, WHAT WOULD IT BE?

"The Wolf Of Wall Street has come into my head! Could I be that big of an arsehole? Probably not, but I'll try (laughs)!"

WORDS: DAN SLESSOR



FRANK TURNER

THE FIRST TEN YEARS (XTRA MILE)

KKKKK

HAMPSHIRE'S PREMIER FOLK-PUNK SUPERSTAR CELEBRATES A DECADE OF MUSIC WITH A MONSTER-SIZED BOX SET

1 THE REAL DAMAGE

Good lord, that went fast – Frank Turner's turning 10 already! Well, his career is. And what a decade it's been, as he shows off here. The Hampshire folk-punk troubadour's always possessed the work-rate of a colony of beavers, and the sheer volume (77 tracks) of covers, rarities, live cuts and demos that make up this celebratory collection cement that. It's a lot, so let's take a quick tour from then to now, shall we? First, we have one of his earliest tracks put to tape. It's a wide-eyed jaunt that hints at the bigger things to come in the future.

18 PHOTOSYNTHESIS

"I won't sit down, and I won't shut up / And most of all I won't grow up", rings the anthemic chorus of this full-band session recording. Ten years on – promised and delivered.

22 SMILING AT STRANGERS ON TRAINS

A nod to his former self with this Million Dead cover. There's enough nostalgia to actually make time travel possible.

28 TO ABSENT FRIENDS

Frank's trademark ability to find the poignant in the mundane is crystallised in this blustery tale of growing up.

39 BUILD ME UP BUTTERCUP

This collection is littered with unusual pop and punk covers – with this perhaps the most intriguing pick. Weirder still is Frank's ability to grind some real tension out of his dark arrangement.

50 RIOT SONG

Political angst has been woven throughout Frank's career. In this lost rarity, he unpicks the 2011 London riots.

71 I AM DISAPPEARED

"This is a quiet one, so let's see how we do." Frank's attempts to keep the O2 Arena hushed in this live take are, quite simply, rubbish.

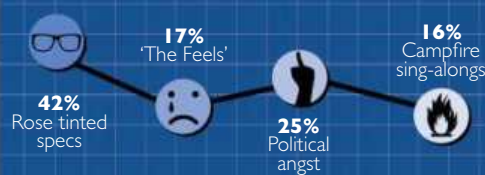
72 WESSEX BOY

The intricate acoustic twangs in this pared-back demo version cut this hometown ode a more delicately haunted shape.

77 THE BALLAD OF ME AND MY FRIENDS

The collection closes with Frank urging a crowd to help him finish his most recognisable song. One we can see them singing for at least another decade. And bloody good job, too.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: TOM SHEPHERD

VISION OF DISORDER

RAZED TO THE GROUND (CANDLELIGHT)

KKK

THE SONG REMAINS THE SAME FOR BRUTAL NEW YORK HARDCORE VETERANS



■ TWO ALBUMS into a rebirth that began with 2012's *The Cursed Remain Cursed*, *Vision Of Disorder* continue to remind us how they helped kickstart the modern metalcore movement. *Razed To The Ground* might not burn with the white-hot fury of 1998's *Imprint*, or lay classic songs end-to-end like 1999's *For The Bleeders* follow-up, but it still boasts a thunderous rhythm section and riffs that connect like meat cleavers. It also gets right the slow-burning, grungier vibe they aimed for and missed on 2001's ill-fated *From Bliss To Devastation*, with vocalist Tim Williams showing he's capable of carrying a haunting tune when he's not screaming in your face. All bands must one day age. *Vision Of Disorder* are just doing it with more grace than most. **DOWNLOAD:** *The Craving*, *Nightcrawler*. **FOR FANS OF:** *Cancer Bats*, *Atreyu*.

ALISTAIR LAWRENCE

BOSTON MANOR

SAUDADE (PURE NOISE)

KKKK

NORTHWESTERN UPSTARTS GIVE US A SOUL-STIRRING DOSE OF POP-PUNK



■ SAUDADE, FOR those of you without a dictionary to hand, is a high-on untranslatable Portuguese word for deep longing and uncontrollable melancholia. It's also a fitting header for Blackpool quintet Boston Manor's four-track effort, which delves headlong into tense, claustrophobic, emotional territory from the very first note. Skirting the line between bouncing pop-punk and gruffer, more hard-edged territory, songs like opener *Gone* sound like 2am end-of-the-bar confessionals; delivered with understated perfection in frontman Henry Cox's cockle-warming northern tones. So, while plenty will dismiss Boston Manor as another young punk outfit, on what at times can feel like a crowded stage, the sophistication here demonstrates Boston Manor are already moving beyond the basic tropes of pop-punk. This is worth more of your time than most.

DOWNLOAD: *Trapped Nerve*.

FOR FANS OF: *Knuckle Puck*, *Neck Deep*.

TOMAS DOYLE

USA NAILS

NO PLEASURE (SMALLTOWN AMERICA)

KKK

FANCY DROWNING IN CORROSIVE NOISE? TAKE A BATH IN SOME USA NAILS



■ IMAGINE IF a pneumatic drill and a Marshall stack had a baby. That baby would still only be half as noisy as the second album from London noise fiends USA



LYRIC OF THE WEEK

Gang shouts are bloody brilliant.

Especially when it means you get to yell a particularly good lyric over a mosh-tastic thrash riff. So, ladies and gentlemen, we give you Irish frashers Gama Bomb. All together now: 'TUCK YOUR T-SHIRT IN!' **BAND:** Gama Bomb **SONG:** *Tuck Your T-Shirt In* **ALBUM:** *Untouchable Glory*



SLEEVE OF THE WEEK

You have to go pretty far to make your unreadable black metal logo stand out from all the others. So, kudos to *Revenge* for making theirs out of negative space and nails, as seen on their new Behold. Total. Rejection. album. You've not heard noise like this outside a nuclear war.



VIDEO OF THE WEEK

BRING ME THE HORIZON

TRUE FRIENDS

We're still trying to figure out what the hell's going on in this new video. All we know for sure about this Oli Sykes-directed masterpiece is that it's amazing.

Nails. Not fixing what wasn't broken, No Pleasure revels in nosebleed-inducing rushes of cacophonous drums and yelped vocals that take a backseat to guitars squealing for dear life. Ironically, though, this chaos can tend towards uniformity. It's saved only by its raw intensity and glimpses of Sonic Youth levels of inspired aural mayhem. But, will this bring you pleasure? If you like your music as pulverising as a frag grenade, it will.

DOWNLOAD: *They'd Name An Age*.

FOR FANS OF: *Plague Vendor*; *HECK*, *Samoans*.

JAMES MACKINNON

LIGHT YEARS

I'LL SEE YOU WHEN I SEE YOU (RUDE)

KKK

MOODY POP-PUNK FROM OHIO ABOUT SURVIVING YOUR TROUBLESOME TWENTIES



■ WHAT HAPPENS to pop-punks when age catches up with them, they realise they're not as young as they were and they're no longer inside the four walls of a bedroom? They probably buddy up and make bands like *Light Years*. On *I'll See You When I See You* the Ohio four-piece embrace the more emo end of the pop-punk spectrum, dropping slightly-discordant harmonies à la the later output of genre grandfathers blink-182. Songs like *Living In Hell* revel in knowing you've left teenage angst behind, only to realise you're still irresponsible, selfish and letting everyone down. A memorable second full-length, but with more experience they'll be light years ahead of the pack.

DOWNLOAD: *Living In Hell*.

FOR FANS OF: *Neck Deep*, *Real Friends*, *blink-182*, *Jimmy Eat World*.

HANNAH EWENS

GRAND BLUE HERON

HATCH (JEZUS FACTORY)

KKK

BELGIAN DRONERS ALMOST CLIP THEIR OWN WINGS ON DEBUT ALBUM



■ BEFORE HATCH there was *Hitch*: a Belgian trio that spent 15 years producing a muscular take on post-hardcore before disbanding in 2010. Now, former

members Paul Lamont and Olivier Wychuyse

have reconvened - with extra blokes Arthur Verschaeve and Pedro Demeulenaere - as *Grand Blue Heron* to release what they hope is a golden egg. While lovers of dense grooves should be excited about cracking this open, the powerful dynamics have hatched a problem - namely that Paul's vocals often feel lost in proceedings; a spectre at his own musical feast. When the mix works, as on *Lip Sweat*, it's glacial. When it doesn't, as on *Velvet Slap*, it's ghastly. In short: you wish *Grand Blue Heron*'s singer had, ahem, stuck his neck out a bit more in the studio and made his words as commanding as the music.

DOWNLOAD: *Drone Saint*.

FOR FANS OF: *Earth*, *Neurosis*.

JAMES HICKIE

LOWER THAN ATLANTIS

LOWER THAN ATLANTIS (THE BLACK EDITION) (EASY LIFE/SONY MUSIC RED)

KKKK

THE WATFORD WONDER'S FOURTH ALBUM GETS REISSUED. WITH AN INCUBUS COVER



■ LOWER THAN Atlantis' fourth album from last year was an impressive, mature-sounding record from a band who looked for all the world like they

were spreading their wings in preparation for a flight to the stratosphere. Re-released in a special edition with extra tracks, we're now provided an opportunity to re-examine why it wasn't the mainstream marauder some assumed it would be. With the newly-released material there's also a clue as to the Watford crew's next move. *Get Over It*, their cowbell-clanging recent single, suggests we're in for more of the same sarcastic but catchy rock we all love. Meanwhile, covers of *Incubus*' *Wish You Were Here* and *Vanessa Carlton*'s *A Thousand Miles* are more enjoyable flights of fancy than evidence of plans to diversify. The original album remains brilliant - established talent meeting high ambition. This is highlighted by songs like *English Kids In America*, which is brimming with *The Gaslight Anthem*-ish nostalgia and catchiness. If you missed it the first time, get it now: don't miss out again.

DOWNLOAD: *Get Over It*.

FOR FANS OF: *Mallory Knox*, *Young Guns*, *Foo Fighters*.

JAMES HICKIE



IN THE run up to Christmas, there are a shitload of DVDs coming out to make your stocking nice and full. As we've already seen, 5 Seconds Of Summer are trying to get their hands on your telly, but they've got some stiff competition for viewing time from this lot. Take **DEVIN TOWNSEND PRESENTS: ZILTOID LIVE AT THE ROYAL**

ALBERT HALL (KKKKK). The idea of the loveable Canadian metal loon/genius at the Royal Albert Hall is ridiculous enough. But to have him bring *Ziltoid The Omniscient*





1 BURY TOMORROW – EARTHBOUND
It's the first peep at the Southampton sluggers' new album. Would you look at that? It's really heavy.

2 DEAF HAVANA – CASSIOPEIA
The 'old souls' are back. And this new tune's bigger than a skyscraper seen through a telescope.

3 BLACKHOLE – GHOSTS
Frank Carter's little brother returns! And his band, Blackhole, are just as full of spiky punk rage as ever.

4 KING 810 – BAD MAN
A dark, brooding lament from Flint's hardest. It's almost a love song. Almost...

5 MAX RAPTOR – DAMAGE APPRECIATION
Raptors do big damage. Just watch Jurassic Park. Now listen to this – grunge Jurassic Park.

STEAK NUMBER EIGHT

KOSMOKOMA (INDIE)

KKK

PROGGY NOODLING, ROCKY RIFFING AND HARDCORE-Y ABRASION A-GO-GO



■ **THOUGH THEY** possess a rather naff name, Belgium's Steak Number Eight are no slouches when it comes to weaving labyrinthine music. Amongst their

many dimensions are low-end crunch, dizzying workouts on the fretboard and vocals that veer from Josh Homme-esque dreaminess to throat scarring screaming. In fact, there's a lot going on in every song. The lumbering horror and skewed melodies of Gravity Giants are perfectly suited to the track's title, while alternating between lurching ugliness and ethereal atmospheres fits Future Sky Batteries, too. Give yourself to Steak Number Eight completely and they'll take you to strange and intriguing places.

DOWNLOAD: Future Sky Batteries.

FOR FANS OF: Mastodon, Baroness.

DAN SLESSOR

SONS OF TEXAS

BAPTIZED IN THE RIO GRANDE

(RAZOR & TIE)

KKK

UNEXPECTEDLY HEAVYWEIGHT DEBUT FROM RIFF-DEALING LONE STAR ROCKERS



■ **IMAGINE YOU'VE** been herding cattle all day, lassoing things, chucking your stetson about and whooping all you want after hours is some good old sippin'

whisky and heavy tunes. This granite-hard, Southern-baked offering is exactly what's required to whip your saddle-sore posterior into shape. Nearly as heavy as Pantera, and just as tuneful as Black Stone Cherry, newcomers Sons Of Texas are a delicious hybrid, and one that refuses to compromise. Opener Never Bury The Hatchet is as brutal as Blameshift is instant, and the title-track is heartfelt. Rock with grit, spit and feeling – this gets better with every ride.

DOWNLOAD: Blameshift.

FOR FANS OF: Tremonti, Hellyeah, Black Stone Cherry.

STEVE BEEBEE



misery to a live audience, backed by an orchestra. It adds an extra layer of heavy grief to songs like Gothic and As

I Die. Because they were really lacking, obviously. Finally, we have Canadian prog kings Rush making all other music look un-widdly on **R40 LIVE (KKKK)**. As it's a Rush show it goes on for hours, but their prog odysseys will keep you glued to the screen. Well, mostly. There is a drum solo. Anyway, here are three great reasons to stay fixed to your sofa.

Opeth

DELIVERANCE / DAMNATION

(MUSIC FOR NATIONS, 2002/2003)

HOW THE PROGRESSIVE METAL MASTERS HIT US WITH A DOUBLE-WHAMMY OF ABSOLUTE DARKNESS



THEY WERE the albums that would inadvertently launch Swedish progsters Opeth into the big leagues. Recorded together during the summer of 2002 as a double album to be released separately, Deliverance and Damnation forced the world to pay attention to mainman Mikael Åkerfeldt's masterplan to drag heavy music off the map and into far distant places none of us would have ever dared to devise.

But it was also the most troubling time in their now two-and-a-half-decade long career. Problem after problem in the studio led to some of the band's darkest moments, the final blow arriving in the death of Mikael's grandmother. Yet, somehow, the Swedes pulled it out of the bag and the blunt force of Deliverance, coupled with the delicate tapestries of Damnation, were unquestionably pivotal in paving the path for them to rise from the metal underground and become one of the most important bands of their generation. Now remixed and re-released, Mikael tells us the story of the albums that made Opeth, by almost destroying them...

WHAT DO YOU REMEMBER MOST ABOUT RECORDING THE ALBUMS?

MIKAEL ÅKERFELDT (VOCALS/GUITAR): "Mainly just the sheer chaos of it all! It was a disaster; a really bad, horrible experience of which all that remains are bad memories. Damnation is an album I've always been proud of. But Deliverance, up until recently when we were remixing it, I'd blocked out like it didn't exist! The band wasn't in such good shape in those days; there were a lot of problems."

DID YOU EVER GIVE UP HOPE?

"I didn't. But I was so exhausted by the last couple of weeks. By the end, I was done. We all had to deliver – but I did especially. That's how the band worked at the time. The other guys were on the periphery basically,

they weren't really pulling their weight. Plus all these other problems came into the picture. I had to make sure *something* came out of it, but was convinced it was gonna come out completely shit."

DID THE DEATH OF YOUR GRANDMOTHER AFFECT THE ALBUMS?

"That was really rough. I was very close to my grandma – she's the one who got me into playing guitar in the first place. There was a time when I spent more time with my grandparents than I did my own parents. We were in Ripley [Derbyshire] doing the final mixes, and I got a call from my sister saying she had been hit by a truck and was not going to make it. That was all that was missing to make the miserable picture complete. I was like a ghost. I didn't have the energy to do much. I just couldn't wait to finish up and go home. It was a rough time, but what can you do? I've never had much good to say about making those records."

THE ALBUMS HELPED MAKE YOU MASSIVE, THOUGH. DID YOU FEEL SOMETHING CHANGE?

"That's true! It was such a paradox. By the time Deliverance and Damnation were done, we were still kinda under the radar, but well-known within the extreme metal scene – it felt like we had a career. So great things came from these records, but the paradox is the band was so shitty at the time. The good experience came when we started playing these songs live. It was like hearing a band playing for the first time. The softer songs of Damnation brought a lot more air into our music. That was a really good experience. The softer stuff felt so much fun to play. It made us feel like more of a band."

Kerrang! Radio play
it all at 10pm, November 19!



"MAKING THESE ALBUMS WAS HORRIBLE!"

MIKAEL ÅKERFELDT

WORDS: AMIT SHAHMA

with him – remember, that's a glove-puppet of an alien on an eternal cosmic quest for the ultimate cup of coffee – is simply nuts. Fortunately, this DVD captures the rock and the insane fun of the night. Slightly more sensible are Paradise Lost with **SYMPHONY FOR THE LOST (KKKK)**, which finds the Yorkshire doom lords bringing their masterful metal

WORDS: NICK RUSSELL

K! LOBBER

MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!



There's nothing better than a horde of the undead to safely carry your precious ham and cheese sandwiches at school/college/work. Note for vegans: they protect all kinds of lunch.
£22.99 Grindstore.com



Conquering any castles in the coming months? Show them you (and your taste) rule with this Emperor flag.
£15.00 Plastichead.com



Ah, Brendon Urie... Dude was so proud of his novelty 'Disco' tie he made it into a T-shirt. Respect.
£13.50 Plastichead.com



These ace shorts are suitable for Bring Me The Horizon fans and members of Bradford Men's Tennis Hub.
£30.00 Horizonsupply.co



Fall Out Boy may release over 30,000 new T-shirts every minute, but this is one of our favourites.
£13.50 Plastichead.com



'What is this that stands before me? A cup called Black for my coffee...' Oooh no? Oh yes.
£10.00 Redtempleprayer.com



NEWS! blink-182 have just reissued their Enema Of The State, Dude Ranch, self-titled and The Mark, Tom And Travis Show albums ON CASSETTE. These are a must for anyone who likes maximum fuss when they want to fast-forward or rewind. Sadly, there's no sign of Tape Off Your Pants And Jacket just yet.
£7.90 Srcvinyl.com



ADTR aren't the most confident self-promoters, but they know how to salute the Descendents.
£20.00 eu.adtrstore.com



"The name's Pursuit. James Pursuit. James Bond Trivial Pursuit for absolute accuracy."
£9.99 Forbiddenplanet.co.uk



Michael Myers dressed as Bowie, everybody. Be sure to compliment him before he kills you in your front room.
£16.47 Wearinginner.com



Mr Burns' legendary three-eyed fish Blinky is now a badge. And a lot older and wiser.
£5.00 Milliamwaxey.com



We all know the saying 'eyes in the back of your head'. That's old news. Go one better by having eyes in the front and back of your feet. Pro-tip: never wear these at a festival toilet.
£21.99 Grindstore.com

GIGS

DON'T MISS

JUDAS PRIEST

THE HEAVY METAL LEGENDS ARE COMING HOME! HERE'S ROB HALFORD TO TELL US WHY YOU SHOULD GET DOWN THE GYM...



ARE YOU LOOKING FORWARD TO COMING BACK TO THE UK?

ROB HALFORD (VOCALS): "Yeah man, it's gonna be great. You really look forward to coming home – especially when you've been everywhere else (*laughs*)! We did Download and obviously had a blast, but to come back and be able to do a full UK tour is going to be a great way to end this Redeemer Of Souls world trek!"

HAVE YOU HAD ANY REGRETTABLE PROPS AS PART OF YOUR PRODUCTION IN THE PAST?

"(*Laughs*) Oh lord, yeah. I've lost count of how many times I've fallen off my bike. It's always an amusing moment when I come off that – you think that you're never going to do it again, but you do! The getting lost between the dressing room and stage type of deal still happens every now and then, and the 'Hello Cleveland!' when you're in Detroit always goes down well!"

WHAT WAS THE LAST THING THAT MADE YOU LAUGH OUT LOUD WHILE ONSTAGE?

"I'm not sure... I apparently missed some guy flashing his six-pack at me while on stage in Las Vegas recently (*laughs*)! Thomas, my PA, said, 'Did you see that guy with the six-pack?' I was like, 'No, shit, I missed it!' He said, 'Every time

you walked over to his side of the stage he flashed it.' It's typical of me to miss it! The rest of the guys get the tits, I get the six-pack – which I'm quite happy with! I hope there'll be at least one set of six-pack abs in my face at some point on the UK tour (*laughs*)!"

"I HOPE THERE'LL BE SIX-PACK ABS IN MY FACE!"

ROB HALFORD

HOW MIND-BLOWN WOULD YOU HAVE BEEN IF SOMEONE HAD TOLD YOU THAT YOU'D BE DOING THIS WHEN YOU WERE 20?

"I felt invincible in my 20s, and I think all of us in Priest still have that feeling. What we do is eternal – the music lives longer than you do, and that's a great thing to know. I check Kerrang! every day and it's so thrilling to see all these new bands that are breaking from our home country. I often think these guys are having the time of their lives right now. But if you had told me in my 20s I'd be doing this now I'd have said, 'Fuck off!'"

YOU'VE NO DOUBT SEEN MILLIONS OF JUDAS PRIEST TATTOOS – HAVE YOU SEEN YOUR FACE TATTOOED ON ANYONE?

"Yes, there was one, again, in Vegas. I walked over to the side of the stage and she had this amazing artwork of my face on her body. I've seen it on guys' legs before, but a rock chick's arm was a first for me. It's cool that my face is festooning various body parts around the planet right now!"

DO YOU HAVE PLANS FOR ANY MORE TOURING OR NEW MUSIC IN 2016?

"We've already been discussing the opportunities for 2016 – which sounds like Star Trek talk, doesn't it? 2016? Fuck off (*laughs*)! We're going to take a Christmas break and then reconvene and start noodling on some new metal tunes. If the opportunity arises to run out and do some summer dates I'm sure we'll consider that as well. The band's on fire right now! We're having so much fun, and seeing all our glorious fans and supporters makes us want to keep the furnace stoked!"

DATES: Bradford St George's Hall November 23, Glasgow Barrowland 24, Wolverhampton Civic Hall 26, O2 Apollo Manchester 28, Portsmouth Guildhall 30, London O2 Academy Brixton December 1. Support: Michael Schenker's Temple Of Rock.

YOUR WEEK!

KERRANG! DAY NOVEMBER 18

BIRMINGHAM Frank Turner & The Sleeping Souls (O2 Academy Birmingham)
BRIGHTON Nordic, ALMA (Old Market)
BRISTOL Unde Acid & The Deadbeats, Spiders (Fleece)
GLASGOW Sepultura (Classic Grand)
LONDON Every Time I Die, Superheaven, Muck (Dome, Tufnell Park)
NORWICH Slaves (Waterfront)
NOTTINGHAM We Are The Ocean, Tall Ships, Allusondrugs (Rescue Rooms)

THURSDAY NOVEMBER 19

BRISTOL Sepultura (Marble Factory)
BRISTOL Dune Rats (Start The Bus)
GLASGOW Slaves (O2 ABC Glasgow)
LEEDS Deaf Havana, The Xcerts (Wardrobe)
LONDON The Struts (100 Club)
LONDON Max Raptor, Elegies (Barfly, Camden)
LONDON Every Time I Die, Superheaven, Muck (Borderline, Soho)
LONDON Marilyn Manson, Krokodil (Eventim Apollo)
LONDON Periphery, Mel Of Maya (KOKO, Camden)
LONDON The Virginmays (Lexington)
LONDON Caligula's Horse (Underworld, Camden)
MANCHESTER Unde Acid & The Deadbeats, Spiders (Gorilla)
NOTTINGHAM Lonely The Brave, Black Peaks (Rescue Rooms)
SHEFFIELD Frank Turner & The Sleeping Souls (O2 Academy Sheffield)

FRIDAY NOVEMBER 20

CARDIFF Lonely The Brave, Black Peaks (Globe)
DUBLIN Clutch (Olympia Theatre)
DUBLIN Unde Acid & The Deadbeats, Spiders (Whelan's)

RIDER OF THE WEEK

BAND: Creeper

VEGAN ORANGE SQUASH?
 The Brighton five-some need to calm down... They're living waaaaaay too fast.

CREEPER

- 24 cans of vegan premium lager (Budweiser, Carlsberg Export)
- 24 bottles of water
- 1 x 70cl bottle of Jack Daniel's or Jameson Irish Whiskey (no supermarket alternatives)
- 1 bottle red wine
- 12 x 330ml cans of vegan branded soft drinks (Coca Cola, Diet Coke, Sprite etc)
- 1 x 1 litre bottle sparkling water
- 1 bottle of vegan fruit squash
- 6 x 250ml cans of energy drink
- 2 large packs of bread rolls (one white, one brown)
- 1 large pack chicken
- 1 pack of other meat (turkey, ham, beef)
- 4 large packs vegan meat substitutes
- 1 large pack cheese slices
- 2 large tubs houmous
- 2 large packs pitta bread
- 1 tub hot salsa
- 1 tub sour cream and chive dip
- 2 large packs Doritos
- 1 large pack salted pistachio nuts
- Selection of easy-peel fruit
- 2 large packs vegetarian sweets
- 1 copy of a murder/serial killer magazine

EDINBURGH Deaf Havana, The Xcerts (La Belle Angele)
GLASGOW Caligula's Horse (Ivory Blacks)
LONDON Sepultura (Electric Ballroom, Camden)
LONDON We Are The Ocean, Tall Ships, Allusondrugs (O2 Academy Islington)
LONDON Every Time I Die, Superheaven, Muck (Underworld, Camden)
MANCHESTER Dune Rats (Gullivers)
NEWCASTLE Slaves (University)
STOKE AWS (Sugarhill)
WAKEFIELD The Dead XIII (Snoopy Fox)

SATURDAY NOVEMBER 22

BELFAST Clutch (Limelight)
BELFAST Unde Acid & The Deadbeats, Spiders (Limelight 2)
BIRMINGHAM Dune Rats (Rainbow Lounge)
BRISTOL Frank Turner & The Sleeping Souls (Colston Hall)
BRISTOL Lonely The Brave, Black Peaks (Marble Factory)
BURTON ON TRENT Max Raptor, Elegies (Tower Brewery)
COVENTRY AWS (Copper Rooms)
DUNDEE Deaf Havana, The Xcerts (Buskers)
LEEDS Modestep (University)
LONDON Every Time I Die, Superheaven, Muck (Old Blue Last, Shoreditch)
LONDON Deftones, Architects (The SSE Arena, Wembley)
MANCHESTER Slaves (Ritz)
MANSFIELD Cried Wolf (Intake)
NEWPORT Slayer, Anthrax, Kvelertak (Centre)
PLYMOUTH The Dead XIII (Exile)
SOUTHEND Zebrahead, Patent Pending, Templeton Pek (Chinnery's)
WOLVERHAMPTON Marilyn Manson, Krokodil (Civic Hall)

SUNDAY NOVEMBER 22

BIRMINGHAM Zebrahead, Patent Pending, Templeton Pek (O2 Academy2 Birmingham)
BIRMINGHAM Deez Nuts, Nasty, Expire, Astroid Boys (Rainbow)
CARDIFF The Dead XIII (Fuel)
GLASGOW Unde Acid & The Deadbeats, Spiders (Cathouse)
GLASGOW Marilyn Manson, Krokodil (O2 Academy Glasgow)
LEEDS Dune Rats (Headrow House)
LIVERPOOL Deaf Havana, The Xcerts (O2 Academy2)
LONDON Avatariu, The Vintage Caravan (Underworld, Camden)
MANCHESTER Modestep (Club Academy)
MANCHESTER Caligula's Horse (Sound Control)
PLYMOUTH Slayer, Anthrax, Kvelertak (Pavilions)
SHEFFIELD AWS (Plug)

MONDAY NOVEMBER 23

BELFAST Motionless In White, Chelsea Grin, New Years Day (Mandela Hall)
BRADFORD Judas Priest, Michael Schenker's Temple Of Rock (St George's Hall)
BRIGHTON Meat Wave (Hope & Ruin)
GLASGOW Modestep (King Tut's)
GLASGOW Clutch (O2 Academy Glasgow)
GLOUCESTER Kvelertak (Guildhall)
LEEDS Slaves (Becketts Student Union)
LEEDS Deez Nuts, Nasty, Expire, Astroid Boys (Key Club)
LONDON Deaf Havana, The Xcerts (Assembly Hall, Islington)
MANCHESTER Frank Turner & The Sleeping Souls (Academy)
MANCHESTER Marilyn Manson, Krokodil (O2 Apollo Manchester)
NOTTINGHAM Vennart, Knifeworld (Bodega)
NOTTINGHAM Zebrahead, Patent Pending, Templeton Pek (Rescue Rooms)

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY



KERRANG! MEETS... FALL OUT BOY

KERRANG TV!, NOV 18, 3PM
 Sugar, we're goin' to meet Fall Out Boy. Wouldn't it be nice if it was at Pete Wentz's house? Better hope he's expecting visitors or else he won't have done his chores and his pants'll be on the floor.



SOUTHAMPTON Lonely The Brave, Black Peaks (Talking Heads)

TUESDAY NOVEMBER 24

DUBLIN Motionless In White, Chelsea Grin, New Years Day (Academy)
GLASGOW Judas Priest, Michael Schenker's Temple Of Rock (Barrowland)
GLASGOW Deez Nuts, Nasty, Expire, Astroid Boys (Ivory Blacks)
GLASGOW Bring Me The Horizon, Neck Deep, PVRIS (O2 Academy Glasgow)
LEEDS Zebrahead, Patent Pending, Templeton Pek (Stylus)
LIVERPOOL Slaves (O2 Academy2 Liverpool)
LONDON Lonely The Brave, Black Peaks



HAYLEY WILLIAMS SINGS VICIOUS LOVE WITH NEW FOUND GLORY

YOUTUBE

We had the weirdest dream that Hayley Williams dressed up as the Stay Puft Marshmallow Man and got onstage with New Found Glory to sing Vicious Love. Then we woke up and found it on YouTube. Tonight, we'll try and dream Green Day have got a new album and are going on tour. You're welcome.



RAMMSTEIN: IN AMERIKA DVD

AMAZON, £18.99

Bit nippy out, right? Why not warm yourself up with this Rammstein DVD. It's a documentary plus their concert film Live From Madison Square Garden, which, as you might imagine, features pyro, flames, infernos, blazes, burning etc.

(Assembly Hall, Walthamstow)

LONDON Vennart, Knifeworld, Cleft (Bush Hall, Shepherd's Bush)
LONDON Beartooth (Electric Ballroom, Camden)
LONDON Stray From The Path (Underworld, Camden)
MANCHESTER Slayer, Anthrax, Kvelertak (O2 Apollo Manchester)
NEWCASTLE Unde Acid & The Deadbeats, Spiders (O2 Academy2)
NOTTINGHAM The Prodigy, Public Enemy (Capital FM Arena)
NOTTINGHAM Clutch (Rock City)
READING Fozzy, Sumo Cyco (Sub89)
WOLVERHAMPTON Apocalyptica, Vamps (Wulfrun Hall)

MY FIRST GIG

WHO: **RED HOT CHILI PEPPERS, LONDON, HYDE PARK, JUNE 19, 2004**

WHO LOVES BEING COVERED IN SWEAT, BEER AND GOD KNOWS WHAT? JAMES VECK-GILODI, THAT'S WHO...



JAMES VECK-GILODI, DEAF HAVANA

"I just remember it being such a great day, mainly 'cause John Frusciante was still in the Red Hot Chili Peppers and he is one of my all-time guitar heroes! I was about 15 years old at the time, and I remember thinking that he, and the band generally, were the greatest thing I had ever seen in my entire life."

"I didn't live in London at the time so it was a proper day out for us – my auntie and my uncle and my cousin all came down and, even being in the train, I was super hyped-up for it. I somehow managed to get

right to the front as well, which was pretty intense – especially in such a vast place like Hyde Park where the stage was absolutely enormous."

"I was covered in sweat and beer and god knows what by the end, but I can strongly recall that I absolutely loved it, despite being a stinking wreck. Now I remember, I think I'd been to a couple of little local gigs before that with bands that weren't even really 'proper' bands. But that day is the one that sticks in my memory as being the first time I ever saw something with so much scale and energy to it. If I'm honest, it blew my mind a bit and I think it took me a couple of weeks to get over exactly what I'd seen. And yeah, then I went home and tried to be as good as guitar as John Frusciante (laughs)!"





READING
IT'S HOME TO A PRETTY
GOOD FESTIVAL, DON'T
KNOW IF YOU KNOW IT...

JOSH MIDDLETON
(VOCALS),
SYLOSIS



WHAT WAS THE LOCAL SCENE LIKE WHEN YOU WERE GROWING UP?

"When we first started out in 2000 there wasn't much of a local scene. A few years later there were a crop of **Reading** bands like us, **Exit Ten**, **Viatrophy** and **Symmetry**, and then local shows started to get pretty busy. Those bands I just mentioned shared members at various points and we were all kind of best friends, so it was a lot of fun!"

WHAT'S THE BEST THING ABOUT THE LOCAL SCENE NOW?

"**Sub 89** means loads of bigger bands come through and it's a great place to play! I've seen **Watain**, **Sepultura** and **Hatebreed** there. **Reading** gets bigger bands and tours coming through, which is awesome, and will sometimes give local bands a chance to open up for bigger bands."

HOW DOES IT FEEL TO BE DUBBED 'THE SHREDDING FROM READING' – WHO CAME UP WITH THAT?

"I think it was in a review at some point. It first cropped up around 2006, and we instantly put it on a T-shirt as we obviously loved it. We were the shreddiest of the bunch!"

AND OBVIOUSLY THERE'S THE FAMOUS READING FESTIVAL...

"Yeah, the best thing for us is that it's right on our doorstep and we're never too far from a shower! But honestly, it's always been a really diverse festival, so you could go from seeing an electronic act to seeing **Slayer** there. I started going when I was 13 or 14 I think. The best set I saw was when **Slipknot** first played in 2000 – they were

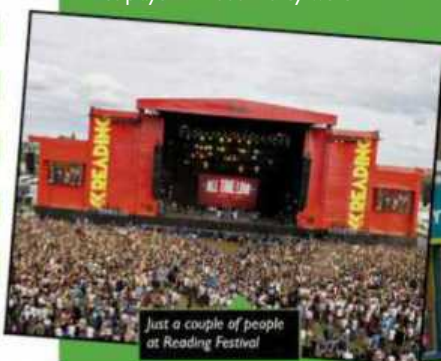
deafeningly loud. I can't remember what year I finished my GCSEs, but one year I got my results and then went to the festival later that day and got blind drunk for the weekend. As a band from **Reading**, you obviously always dream about playing it, so hopefully we get a chance to one day."

FIELDS ASIDE, ARE THERE ANY OTHER PLACES NEW BANDS SHOULD BE FREQUENTING?

"I worked in a shop called **The Sound Machine** in the old shopping centre – it was purely a punk and metal music shop and pretty much just sold CDs and band merch. I had a dream job for a while there, and access to loads of new music and merch. Unfortunately they got priced out and only their other store remains open, which is just a general music shop that sells vinyl and CDs. **Impact Studios** used to be the place to rehearse and hang out! Our old drummer **Jay [Colio-Terry]** ran it for a while and it was the place to hang out. The **Sylosis**, **Viatrophy**, **Exit Ten** and **Symmetry** guys would all go hang out there every evening and watch **R. Kelly's Trapped In The Closet**."

ARE THERE ANY BANDS FROM THE LOCAL AREA THAT YOU CAN RECOMMEND?

"The scene in terms of new bands died down a bit when **Exit Ten** and **Viatrophy** split up, but I'm sure there are some great bands. I just need to investigate it a little more. It's cliché, but the more you tour and play live, you tend to attend less shows as it's nice to have a break from that world... That's my excuse, anyway!"



Just a couple of people at Reading Festival



Stock up on AA batteries before heading to Sub89

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BOOKING NOW

5 SECONDS OF SUMMER

Sheffield Arena April 5, 2016, London O2 Arena 7–8, Leeds First Direct Arena 11, Nottingham Capital FM Arena 12, Birmingham Genting Arena 14, Newcastle Metro Radio Arena 18, Glasgow SSE Hydro 19–20, Manchester Arena 22–23, Belfast SSE Arena 25, Dublin 3 Arena 26–27.

AIDEN

Manchester Sound Control January 16, 2016, Newcastle ThinkTank? 17, Glasgow Cathouse 18, Leeds Key Club 20, Birmingham Rainbow 21, Sheffield Corporation 23, Glasgow Tunnels 24, Plymouth Hub 25, Southampton Joiners 27, London Camden Underworld 29, Support: Ashestoangels, Never Found.

ALIEN ANT FARM

Milton Keynes Craufurd Arms January 5, 2016, Birmingham Rainbow Warehouse 6, Glasgow Garage 7, Nottingham Rescue Rooms 8, Liverpool Arts Club 9, Newcastle Riverside 10, York Duchess 12, Norwich Waterfront 13, London KOKO 14, Manchester Club Academy 15, Sheffield Corporation 16, Cambridge Junction 17, Exeter Lemon Grove 19, Bournemouth Old Firestation 20, Brighton Concorde II 21, Support: InMe, The Dirty Youth.

ALL TIME LOW

Cardiff Arena February 10, 2016, London O2 Arena 11, Manchester Arena 12, Birmingham Barclaycard Arena 13, Glasgow SSE Hydro 15, Dublin 3 Arena 16, Support: Good Charlotte.

AMERICAN IDIOT THE MUSICAL

Leicester Curve Theatre March 19–26, 2016, Bromley Churchill Theatre March 30–April 2, Manchester Palace Theatre 4–9, Cardiff New Theatre April 19–23, Portsmouth Kings Theatre April 26–30, Oxford New Theatre May 3–7, Birmingham New Alexandra Theatre May 10–14, Sunderland Empire May 24–28, Glasgow King's Theatre May 31–June 4.

BABYMETAL

London SSE Arena Wembley April 2, 2016.

BASEMENT

Bristol Marble Factory February 7, 2016, Glasgow King Tut's 8, Leeds Stylus 9, Manchester Academy II 10, Norwich Waterfront 11, London O2 Shepherd's Bush Empire 12, Support: Tigers Jaw.

BEARTOOTH

London Camden Electric Ballroom November 24, Bristol Thekla 25, Manchester Academy III 26, Glasgow SWG3 27, O2 Academy 2 Birmingham 28.

BIFFY CLYRO

Hogmany @ Edinburgh West Princes Street Gardens December 31.

BLACK STONE CHERRY

Cardiff Motorpoint Arena January 28, 2016, Nottingham Capital FM Arena 29, Liverpool Echo Arena 30, Glasgow SSE Hydro February 1, Birmingham Barclaycard Arena 2, London SSE Arena Wembley 4, Leeds First Direct Arena 5, Manchester Arena 6, Support: Shinedown, Halestorm, Highly Suspect.

BLOODSTOCK

Mastodon, Twisted Sister, Venom, Behemoth, DragonForce, Paradise Lost, Rotting Christ, Derbyshire Catton Park August 11–14, 2016.

BRIAN FALLON & THE CROWES

O2 Ritz Manchester April 5, 2016, O2 ABC Glasgow 6, O2 Institute Birmingham 7, London Camden KOKO 8, Nottingham Rock City 9, O2 Academy Bristol 10.

BRING ME THE HORIZON

O2 Academy Glasgow November 24, Edinburgh Corn Exchange 25, Doncaster Dome 26, Cardiff Motorpoint Arena 27, London Alexandra Palace 28, O2 Academy Birmingham 29 (matinee), O2 Academy Birmingham 29 (evening), O2 Academy Bristol 30, Support: PVRIS, Mallory Knox (November 24 only), Neck Deep (November 29–30 only).

THE BRONX

Manchester Ruby Lounge December 11, London Brooklyn Bowl 13, Support: Frank Carter & The Rattlesnakes, Pounded By The Surf.

CANCER BATS

Southern Chinnery's January 11, 2016, Portsmouth Wedgewood Rooms 12, Brighton Concorde II 13, Norwich Waterfront 14, Exeter Phoenix 15, Plymouth Hub 16, Bristol Marble Factory 17, Bridgend Hobos 18, Reading Sub89 19, Stoke Sugarmill 20, Nottingham Rescue Rooms 21, O2 Academy 2 Birmingham 22, Manchester Academy III 23, Leeds Key Club 24, Glasgow Garage 25, O2 Academy 2 Newcastle 26, O2 Academy 2 Liverpool 27, London Tufnell Park Dome 28.

CHRIS CORNELL

Belfast Ulster Hall April 24, 2016, Dublin Olympia Theatre 25, Manchester Bridgewater 27, Glasgow Royal Concert Hall 29, Bristol Colston Hall 30, Birmingham Symphony Hall May 2, London Royal Albert Hall 3.

CHUNK! NO, CAPTAIN CHUNK!

London Camden Underworld December 2, Birmingham O2 Institute III 3, Nottingham Bodega 4, Leeds Key Club 5, Newcastle ThinkTank? 6, Glasgow Cathouse 7, Manchester Sound Control 8, Cardiff Globe 9, Support: Trash Boat, Boston Manor.

CITY AND COLOUR

Brighton Dome February 18, 2016, Cardiff Great Hall 19, Manchester Albert Hall 20, Dublin The Helix 22, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26–27.

COHEED AND CAMBRIA

Cardiff Uni Great Hall January 31, 2016, Manchester O2 Ritz February 1, London O2 Forum Kentish Town 2, Support: Glasjaw, Crooks.

THE DARKNESS

Cambridge Corn Exchange December 1, Nottingham Rock City 2, O2 Academy Newcastle 4, O2 Academy Glasgow 5, Park Dream Holiday Park Trecco Bay 6, O2 Academy Leeds 9, Manchester Academy 10, O2 Academy Birmingham 11, O2 Academy Bristol 13, O2 Guildhall Southampton 14, Bexhill De La Warr Pavilion 15, O2 Academy Bournemouth 17, O2 Academy Oxford 19, London Camden Roundhouse 20.

DEAF HAVANA

Leeds Warehouse November 19, Edinburgh La Belle Angele 20, Dundee Buskers 21, O2 Academy 2 Liverpool 22, London Islington Assembly Hall 23, Support: The Xcarts.

DEAFHEAVEN

Bristol Fleece March 13, 2016, London Heaven 14.

DEF LEPPARD / WHITESNAKE

Dublin 3 Arena December 6, Belfast Odyssey 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 10, Birmingham Genting Arena 12, Nottingham Capital FM Arena 13, Manchester Arena 15, Cardiff Motorpoint Arena 16, London SSE Arena Wembley 18, Sheffield Motorpoint Arena 19, Support: Black Star Riders.

DEFTONES

London SSE Arena Wembley November 21, Support: Architects.

DESERTFEST

Line-up: Electric Wizard, Elder, Godflesh, Crowbar, Conan, Raging Speedhorn, Witchsorrow. London various venues April 29–May 1, 2016.

DON BROCO

Cardiff Transhead December 3, Sheffield Plug 4, Edinburgh Liquid Rooms 6, O2 Academy Leeds 7, Exeter Lemon Grove 8, Nottingham Rock City 9, Manchester Ritz 11, Wolverhampton Wulfrun Hall 12, London O2 Academy Brixton 13, Support: Arcane Roots, Symmetry.

DOWNLOAD FESTIVAL

Line-up: Rammstein, Black Sabbath, Iron Maiden, Korn, Megadeth, Disturbed, Motörhead, Nightwish, Deftones. Donington Park June 10–12, 2016.

DREAM THEATER

London Palladium February 18, 2016.

ENTER SHIKARI

Belfast Limelight December 17, Dublin Academy 18, O2 Academy Glasgow February 18, 2016, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27, Support: The Wonder Years.

ESCAPE THE FATE

Manchester Club Academy January 28, 2016, Glasgow Cathouse 29, Nottingham Rescue Rooms 30, London Camden Electric Ballroom February 16.

EVERY TIME I DIE

London Tufnell Park Dome November 18, London Borderline 19, London Camden Underworld 20, London Old Blue Last 21, Support: Superheaven, Muck.

FRANK CARTER & THE RATTLESNAKES

London Camden Dingwalls November 30.

FRANK TURNER & THE SLEEPING SOULS

O2 Academy Birmingham November 18, O2 Academy Sheffield 19, Bristol Colston Hall 21–22, Manchester Academy 23–24, London Alexandra Palace 26.

FUNERAL FOR A FRIEND

Cardiff Y Plas April 5 6, 2016, Manchester Ritz 8 9, Glasgow O2 ABC 10 11, Birmingham O2 Institute 13 14, London O2 Shepherd's Bush Empire 15 16. Support: Shai Hulud.

GHOST

Leeds Beckett University December 12, Nottingham Rock City 14, Birmingham O2 Institute 15, O2 Academy Newcastle 16, O2 ABC Glasgow 18, Manchester Ritz 19, O2 Academy Bristol 20, London Camden KOKO 21. Support: Dead Soul.

THE GHOST INSIDE

Manchester Club Academy February 11, 2016, O2 Academy Newcastle 12, O2 Academy2 Liverpool 13, O2 Academy2 Oxford 14, Portsmouth Wedgewood Rooms 16, Norwich Waterfront 17, Leeds Stylus 18, Glasgow Garage 19, Nottingham Rock City 20, Plymouth Hub 22, Bristol Marble Factory 23, Birmingham Library @ O2 Institute 24, Brighton Concorde II 25, London Camden KOKO 26.

HEAVEN'S BASEMENT FEATURING DANNY WORSNOP ON GUEST VOCALS

Southampton Engine Rooms December 3, Bristol Marble Factory 4, Trecco Bay Planet Rockstock 5.

HIM

Nottingham Rock City December 27.

HOLLYWOOD UNDEAD

O2 Academy Bristol April 18, 2016, London O2 Academy Brixton 20, O2 Academy Birmingham 21, Manchester Academy 22, O2 Academy Glasgow 23. Support: Attila.

IN THIS MOMENT

London O2 Forum Kentish Town January 21, 2016, Birmingham O2 Institute 22, Glasgow Barrowland 23, Manchester Ritz 24. Support: The Delfed.

JUDAS PRIEST

Bradford George's November 23, Glasgow Barrowland 24, Wolverhampton Civic Hall 26, Manchester Apollo 28, Portsmouth Guildhall 30, London O2 Academy Brixton December 1.

KERRANG! TOUR 2016

Line up: Sum 41, Frank Carter & The Rattlesnakes, ROAM, Dublin Academy February 10, 2016, Cardiff Great Hall 11, Birmingham O2 Institute 12, Glasgow O2 ABC 13, Newcastle University 15, Norwich UEA 16, Manchester Albert Hall 18, London O2 Forum Kentish Town 19.

KVELERTAK

Gloucester Guildhall November 23, O2 Academy2 Liverpool 26, London Oslo 29.

LIFE OF AGONY

London Camden Electric Ballroom March 17, 2016, Wolverhampton Slade Rooms 18, Manchester Club Academy 19.

LONELY THE BRAVE

Nottingham Rescue Rooms November 19, Cardiff Globe 20, Bristol Marble Factory 21, Southampton Talking Heads 23, London Islington Assembly Hall 24, Brighton Haunt 25. Support: Black Peaks.

MACHINE HEAD

Norwich Open March 2, 2016, Nottingham Rock City 3, Belfast Limelight 5, Dublin Olympia 6, Manchester Academy 8, Cardiff Great Hall 10, London Eventim Apollo 11, O2 Academy Glasgow 12.

MARIACHI EL BRONX

Manchester Ruby Lounge December 10, London Brooklyn Bowl 12.

MARILYN MANSON

London Eventim Apollo November 19, Wolverhampton Civic Hall 21, London O2 Academy Glasgow 22, O2 Apollo Manchester 23. Support: Krokodil.

MAYBESHEWILL

London Camden KOKO April 15, 2016.

MAYDAY PARADE

Exeter Lemon Grove January 26, 2016, O2 Academy Bristol 27, Norwich UEA 28, Birmingham O2 Institute 29, Manchester Ritz 30, O2 Academy Newcastle 31, Dublin Academy February 2, O2 ABC Glasgow 3, Nottingham Rock City 4, London O2 Shepherd's Bush Empire 5, Leeds University 6, Portsmouth Pyramids 7. Support: The Maine, Have Mercy, Beautiful Bodies.

MEMPHIS MAY FIRE

London Camden Electric Ballroom May 31, 2016.

MOTIONLESS IN WHITE

Belfast Mandela Hall November 23, Dublin Academy 24, Manchester Club Academy 26, Leeds University Union 27, Glasgow Garage 28, Nottingham Rescue Rooms 29, Birmingham Asylum December 1, Bristol Pleece 2, Southampton 1865 3, London Camden Underworld 4 and 6. Support: Chelsea Grin, New Years Day.

HEY! HELLO!

York Fibbers December 10, Stockton Georgian Theatre 11, Sheffield Corporation 12, Edinburgh Electric Circus 13, Stoke Sugarmill 14, London O2 Kentish Town Forum 17.

JUST ANNOUNCED

ALICE COOPER

Stone Free Festival @ London O2 Arena June 18 - 19, 2016.

CRADLE OF FILTH

Chester Live Rooms March 12, 2016, Dublin Academy 13, Belfast Limelight 14.

DOOM OVER LONDON VI

Latest additions: Alunah. London various venues March 25 - 27, 2016.

KERRANG! TOUR 2016

Latest addition: Biters.

MANIC STREET PREACHERS

Swansea Liberty Stadium May 28, 2016.

MAYBESHEWILL

Glasgow Stereo April 12, 2016, Leeds Brudenell

Social Club 13, Leicester Y Theatre 14, London Camden KOKO 15.

MONSTER MAGNET

London O2 Forum Kentish Town March 19, 2016.

NEW YEARS DAY

London Camden Barfly November 22.

NOTHING BUT THIEVES

Birmingham Library March 31, 2016, London O2 Shepherd's Bush Empire April 1, Manchester O2 Ritz 2, Norwich Waterfront 3, Nottingham Rescue Rooms 5, Newcastle Riverside 6, O2 ABC Glasgow 7, Sheffield Leadmill 8, Bristol Trinity 9.

SYLOSIS / DECAPITATED

Bristol Marble Factory March 2, 2016.

Birmingham Rainbow 3, Glasgow Garage 4, Manchester Academy III 5, London Camden Electric Ballroom 6, Colchester Arts Centre 8, Plymouth Hub 9, Nottingham Rescue Rooms 10, Brighton Concorde II 11, Norwich Waterfront 12.

THREE DAYS GRACE

Manchester Ritz January 13, 2016, Glasgow Garage 14, London O2 Forum Kentish Town 15.

THE USED

O2 Academy Leeds February 20, 2016 (performing self-titled album), O2 Academy Leeds 21 (performing In Love & Death), London O2 Kentish Town Forum 22 (performing self-titled album), London O2 Kentish Town Forum 24 (performing In Love & Death).

MOTORHEAD

Newcastle City Hall January 23, 2016, Glasgow Clyde Auditorium 24, O2 Apollo Manchester 26, Swindon Oasis 27, London Eventim Apollo 29 - 30. Support: Saxon, Girlschool.

MUSE

Birmingham Barclaycard Arena April 2, 2016, London O2 Arena 3, Dublin 3 Arena 5, Belfast SSE Arena 6, Manchester Arena 8 - 9, London O2 Arena 11 - 15, Glasgow SSE Hydro 17 - 18.

NECK DEEP

O2 Guildhall Southampton April 16, 2016, Newcastle University Student Union 18, Leeds Beckett University 19, O2 Academy Liverpool 20. Support: Creeper, WSTR.

NECK DEEP / STATE CHAMPS

Birmingham O2 Institute February 1, 2016, O2 Academy Glasgow 2, Manchester Academy 4, Cardiff Great Hall 5, London O2 Forum Kentish Town 6. Support: Creeper, Light Years.

NOTHING MORE

Birmingham Temple December 5, Glasgow King Tut's 6, Manchester Academy III 7, London Boston Music Room 8.

THE ONE HUNDRED

London Camden Barfly December 17.

PANIC! AT THE DISCO

London O2 Academy Brixton January 12, 2016.

PAPA ROACH / FIVE FINGER DEATH PUNCH

London SSE Arena Wembley November 28. Support: Devil You Know, As Lions.

PARKWAY DRIVE

London O2 Academy Brixton February 12, 2016, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15. Support: Bury Tomorrow, Thy Art Is Murder.

THE PRODIGY

Nottingham Capital FM Arena November 24, Newcastle Upon Tyne Metro Radio Arena 26,

Manchester Central 27, Sheffield Motorpoint Arena 28, Dublin 3 Arena 30, Belfast Odyssey Arena December 1, Birmingham Barclaycard Arena 3, London SSE Arena Wembley 4 - 5. Support: Public Enemy.

PVRIS

Brighton Concorde April 1, 2016, Norwich UEA 2, Newcastle Riverside 3, Glasgow Garage 4, Manchester Academy 6, London O2 Shepherd's Bush Empire 7, Cardiff Great Hall 8, O2 Institute Birmingham 9.

REFUSED

London Camden Electric Ballroom December 2. Support: Failure.

SKUNK ANANSIE

Manchester Albert Hall February 4, 2016, London O2 Forum Kentish Town 5.

SLAVES

London O2 Academy Brixton December 17, Tunbridge Wells Assembly Rooms 18.

SLAYER

Newport Centre November 21, Plymouth Pavilions 22, O2 Apollo Manchester 24, O2 Academy Glasgow 25, O2 Academy Birmingham 27, O2 Academy Leeds 28, London O2 Academy Brixton 30. Support: Anthrax, Kvelertak.

SLEEPING WITH SIRENS

O2 Academy Bristol February 29, 2016, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6. Support: This Wild Life, Beach Weather.

SLIPKNOT

Cardiff Arena February 8, 2016, London Alexandra Palace 9 - 10, Birmingham Genting Arena 12, Leeds First Direct Arena 13.

THE STORY SO FAR

Cardiff Y Plas December 1, Southampton 1865 2, Exeter Lemon Grove 3, London Camden KOKO 4, Norwich Epic 5, Nottingham Rescue Rooms 7, Birmingham

Asylum 8, Manchester Academy II 9, Glasgow Garage 10, Newcastle Riverside 11, Leeds Stylus 12.

THEORY OF A DEADMAN

Newcastle University February 27, 2016, O2 ABC Glasgow 28, Leeds Beckett SU 29, London O2 Shepherd's Bush Empire March 2, Cardiff Y Plas Students Union 3, O2 Academy2 Birmingham 4, Manchester Ritz 5, Norwich Waterfront 6.

THERAPY?

London Camden Electric Ballroom December 19. Support: Black Spiders.

TONIGHT ALIVE

London O2 Forum Kentish Town February 18, 2016, O2 Ritz Manchester 19, Newcastle University 20, O2 ABC Glasgow 21, Portsmouth Pyramids Centre 23, O2 Academy Bristol 24, O2 Institute Birmingham 26. Support: Our Last Night, Milk Teeth.

TREMONTI

Birmingham O2 Institute December 11, Edinburgh Liquid Rooms 12, Manchester Ritz 13, O2 Academy Bristol 15, London O2 Forum Kentish Town 16.

TWENTY ONE PILOTS

O2 Academy Leeds February 18, 2016, O2 Academy Newcastle 19, Glasgow Barrowland 20, Manchester Academy 21, O2 Academy Birmingham 23, London O2 Academy Brixton 24 - 25, Nottingham Rock City 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

WE ARE THE OCEAN

Nottingham Rescue Rooms 18, London O2 Academy Islington 20. Support: Tall Ships, Allusondrugs.

WOLF ALICE

Belfast Mandela Hall March 4, 2016, Dublin Olympia 5, Stoke-On-Trent Keele Uni Students Union 7, Manchester Academy 10, Norwich UEA 11, O2 Academy Oxford 13, Portsmouth Pyramids 14, Glasgow Barrowland 16, York Barbican 17, O2 Academy Leeds 19, Folkestone Cliff Halls 21, Brighton Dome 22, Nottingham Rock City 23, Cardiff Great Hall 24, London O2 Forum Kentish Town 26 - 27.

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ATILLA, JUDAS PRIEST, MICK JAGGER, NIRVANA, BLACK SABBATH, A DAY AFTER, REMEMBERS, SLIPKNOT, PARKWAY DRIVE, IN THIS MOMENT, FOO FIGHTERS.

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EDITORIAL

IF YOU COULD HAVE ANYTHING ENCRUSTED WITH DIAMONDS, WHAT WOULD IT BE?

EDITOR: James McMahon
(Diamond-encrusted football boots #tckers)
DEPUTY EDITOR: George Garner
(A copy of Diamond Eyes by Deftones)
ART EDITOR: Steve Beech
(My Honda Zoomer)
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(Pair of Vans)
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(Scotch egg)
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(My Wattbike)
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(Toilet seat)
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(An engagement ring from Evan Peters)
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(Chicken kebab)
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(A block of cheese)
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(Marshall headphones)

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INTERN OF THE WEEK: Isadora Cook (Blurryface)
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THE ULTIMATE ROCKSTAR TEST

CALEB SHOMO BEARTOOTH

IF THIS FRONTMAN ISN'T SPLASHING HIS CASH,
HE'S SMASHING UP GUITARS AND STUFF...

ON ROCK 'N' ROLL...

WHAT'S THE MOST EXTRAVAGANT THING YOU'VE EVER PURCHASED?

"I have a few cool things. My car is sick! I have a Dodge Challenger V8 all blacked-out, which looks way gangster. That, and I have a pretty sweet house. Oh yeah, and on a whim I bought this 80-inch LED TV when we moved into that house. It's amazing to watch Game Of Thrones on, I can't even tell you."



WHAT'S THE MOST OUT OF HAND YOU'VE EVER GOT ON A PLANE?

"I've never really got too rowdy on a plane, but I've definitely got drunk-as-hell on one! When we have overnight flights I've gotten pretty into the booze just to get through them, but I'm not typically your loud, obnoxious, screaming-at-a-flight-attendant guy. Have I ever drunk so much I've puked on a plane? Well, I think I've gotten pretty close..."

HAVE YOU EVER BOUGHT A GUITAR JUST TO SMASH IT?

"Fuck yes, I have! On the first day of a tour we were on a while ago our guitar player Kam [Bradbury] broke his Les Paul, so we borrowed one of Hands Like Houses' guitars for the rest of the show. Anyway, after that we went to a Guitar Centre and bought this \$90 piece of shit guitar, carved ridiculous shit into the body of it, and then totally destroyed it. That was pretty classic."

At least the guitar is dead so it won't hear you called it a piece of shit



ON YOUR OWN MUSIC...

WHERE DID DISGUSTING CHART IN THE U.S. BILLBOARD 200?

"Well, I know it was definitely Top 50 for a start, so that kinda narrows it down a little bit (laughs). Hold on, I remember this 'cause we celebrated when it came in. I want to say it was 48 or something like that? It was! Not very far into the Top 50, then, but shit, we did it! I'm still pretty amazed that happened to be honest!"
Well done. That's 48 points – one for every point you charted. Just kidding. One point

WHAT'S THE FIRST LINE OF THE SICK EP?

"The very first line? Well, the first song on that is I Have A Problem, so it's, 'I found my vice / I found my vice / It lives in a bottle and wants me to die', right? It was always one of my favourites from the EP, and I'm super-glad we got to re-do a version for the album, although now I do prefer the re-recorded version."
Correct! Re-recorded? Jeeez, you must be sick of hearing it now, eh?

NAME ONE OTHER RECORD JOHN FELDMANN PRODUCED IN THE YEAR HE PRODUCED DISGUSTING FOR YOU...

"That's kinda tricky 'cause John is always working on a bunch of stuff. I know he did an album for The Used around the same time he did us, so I'm going to go for that one. Oh, and We Are The In Crowd – he definitely did those guys too!"

TBF, it's probably harder to name a record John Feldmann didn't work on



ON THE HYPOTHETICAL...

WOULD YOU RATHER HAVE A HORSE THE SIZE OF A HAMSTER, OR A HAMSTER THE SIZE OF A HORSE?

"It's gotta be the horse the size of a hamster 'cause it would be way easier to take care of, and it would look fucking cool. A hamster the size of a horse would be running around dropping turds everywhere and generally being a nightmare. Although, if you could find it a wheel big enough then you could probably power your whole house with it. Hmm... It's a tricky one!"

IF YOU COULD PUNCH ONE PERSON IN THE WORLD IN THE FACE, WHO WOULD IT BE?

"Who is the guy who ran Westboro Baptist Church? Fred Phelps? I'd happily blast that dude in the face with literally everything I have. I can't think of anyone more deserving than those people."

IF YOU COULD ONLY LISTEN TO ONE SONG FOR THE REST OF YOUR LIFE, WHAT WOULD IT BE?

"Oh man, that's hard... I'd probably go for The Power Of Love by Huey Lewis And The News. Back To The Future is one of my favourite movies, and the pure ridiculousness of listening to that all the time would be hilarious. I mean, listening to only one song forever would drive you crazy, so you might as well go out in a total blaze of glory, right?"

Don't ask us mate, we've been listening to nothing but Ace Of Spades for the past 30 years

SPIRITUAL HEADMELTER...

IF ANIMALS COULD TALK, WOULD YOU STILL EAT MEAT?

"I'm obviously against animals being kept inhumanely, but my family farmed animals and I've seen that butchering animals can be done absolutely humanely and painlessly. That being said, some shit goes on that shatters my mind to think humans can do that to other creatures. I don't know, I think maybe it would depend on if the animal in question was a bit of a dick or not (laughs)."

Caleb's dog, if you're reading this, make sure you don't poo on the carpet



THE VERDICT **SCORE**
ANIMALS: DON'T BE A DICK, OR YOU'LL END UP ON CALEB'S DINNER PLATE... **71%**

THE LEADERBOARD

1	LEMMY	MOTÖRHEAD	99%
1	OZZY OSBOURNE	BLACK SABBATH	99%
1	ROB HALFORD	JUDAS PRIEST	99%
4	ICE-T	BODY COUNT	97%
5	MATT SORUM		97%
6	GENE SIMMONS	KISS	96%
7	ALICE COOPER		95%
8	SHIFTY SHELLSHOCK	CRAZY TOWN	95%
9	SATCHEL	STEEL PANTHER	92%
10	CALEB SHOMO	BEARTOOTH	71%

71	CHARLIE SIMPSON	FIGHTSTAR	65%
72	BOB MOULD	HÜSKER DÜ/SUGAR	64%
73	AUSTIN CARLILE	OF MICE & MEN	61%

"MY CAR LOOKS WAY GANGSTER!"

CALEB SHOMO

A LIVE NATION PRESENTATION IN ASSOCIATION WITH CAA

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